

# THE ATHENÆUM

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No. 2061.

LONDON, SATURDAY, APRIL 27, 1867.

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THREEPENCE  
Stamped Edition, 4d.

## UNIVERSITY COLLEGE, LONDON.

**MENTAL DISEASES.**  
Dr. SANKEY will commence his Course of Lectures on this Subject on TUESDAY, May 7, at 3 P.M. A Lecture will be delivered on succeeding Tuesdays, Wednesdays, and Thursdays, at the same hour. With permission of Dr. FULTON, a Clinical Lecture also will be given at the Camberwell Lunatic Asylum once a week throughout the Summer Term, on a day to be hereafter fixed. Fee for the whole Course, to Students of the Medical Faculty of the College, 11. 11s. 6d.; to others, 21. 12s. 6d.

WILSON FOX, M.D., Dean of the Faculty of Medicine.  
CHAS. C. ATKINSON, Secretary to the Council.

April, 1867.

## UNIVERSITY COLLEGE, LONDON.

The PHYSIOLOGICAL LABORATORY will be opened on WEDNESDAY, May 1st, under the direction of Dr. M. FOSTER, and will be open daily during the Session, from 9 A.M. to 4 P.M., except on Saturdays, when it will close at Noon. Separate instruction will be given to each Student in the Minute Dissection and Microscopical Examination of Animal Structures, and in the Chemical and Physical Investigation of Vital Phenomena. Fees: for one Month, 41. 4s.; for the Summer Session, 31. 5s. Apparatus is provided by the College.

Special arrangements will be made to enable Students who are desirous of obtaining such a knowledge of Animal Physiology as is required for the second B.Sc. Examination of the University of London to attend the Laboratory for a few hours weekly. Fee (for this limited course), 31. 3s.

WILSON FOX, M.D., Dean of the Faculty of Medicine.

CHAS. C. ATKINSON, Secretary to the Council.

April, 1867.

## LECTURES ON BOTANY.

Professor OLIVER, F.R.S., F.L.S., will commence his COURSE on WEDNESDAY, May 1st, at 4 P.M. A Lecture will be delivered at the same hour daily, except on Saturdays, until about the end of July. The Class will be abundantly supplied with fresh specimens, and the Lectures will be illustrated by a very extensive series of Drawings and Diagrams, Herbarium and Museum Specimens, &c. Occasionally, on Saturdays, the Class will have opportunities of engaging in the Microscopic Examination of Tissues, &c. Fee for the Term, 31. 4s. Perpetual, 41. 4s.

WILSON FOX, M.D., Dean of the Faculty of Medicine.

CH. CASSAL, LL.D., Dean of the Faculty of Arts.

CHAS. C. ATKINSON, Secretary to the Council.

University College, London.

April 29, 1867.

## UNIVERSITY COLLEGE, LONDON, SCHOOL.

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Vice-Master—E. B. HORTON, M.A., Fellow of St. Peter's College, Oxford.

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The SCHOOL will RE-OPEN on TUESDAY, April 30th, for New Pupils, at 9.30 A.M. All the Boys must appear in their places on Wednesday, May 1st, at 9.30. The hours of attendance are from 9.30 to 3.45; of this time one hour is allowed for recreation and dinner. The playground is spacious, and contains a gymnasium and games courts.

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Prospectuses and further particulars may be obtained at the Office of the College.

CHAS. C. ATKINSON, Secretary to the Council.

April 18, 1867.

## DR. TYNDALL, F.R.S., will commence a

COURSE OF THIRTY-TWO LECTURES 'On Magnetism, Electricity, Sound, Light, and Heat,' at 8 o'clock, on MONDAY, the 29th April, at the Royal School of Mines, Jermyn-street; to be continued on every week-day but Saturday, at the same hour. Fee for the Course, 31. 3s. TRENHAM BEERS, Registrar.

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The Stewards will be announced in future Advertisements.

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WHEN we find Plunket in 1783 moving in the debate of the Trinity College Historical Society that "it would be well for the Americans now to expel the loyalists," we can see the direction of the mind which afterwards opposed its full vigour to Castlereagh and the Union. Plunket's career may be said to have commenced at this point. In this society (the foundations of which were laid in 1747 by Burke, whose minutes of the proceedings are still extant) he met Thomas Addis Emmett, George Miller, Sir Laurence Parsons, and Theobald Wolfe Tone. It is remarkable that the latter, whose name was prominently introduced by Lord Chief Justice Cockburn in his recent charge, was, in his youth, a hot Conservative. He afterwards became a violent revolutionist, and committed suicide in prison on being refused the death of a soldier. When Plunket finished his Dublin law terms, he entered his name in the books of Lincoln's Inn, and for a year and a half resided in the suburbs of London, chumming with his Irish fellow-students. He was hard-working and temperate. His note-books were stuffed with cases, and the doctrines of law arising from each were carefully canvassed and tested. He would not allow even the books to have it all their own way, and contested every inch of the legal ground with Fearn, Blackstone, and Coke, upon the margins of those famous treatises. So cheerless at this time were his prospects that he was near relinquishing the precarious chances of the profession he had adopted, in order to turn to something which would relieve him from dependence on the support of his friends; but they had faith and trust in his success; and his sister Catherine, when sending him a small sum of money, insists that "he shall repay her with heavy interest as soon as he is Attorney-General, as she expects he will be speedily." In a letter from Plunket to the Hon. George Knox, in 1785, we find that he had kept up a bold spirit under his privation. A curious piece of Irish news comes out in this note. Plunket writes: "Curran and FitzGibbon fought; but, unluckily, they missed each other." Duelling then in Ireland was developed from a popular institution into a favourite pastime. Gentlemen retired into the Park before breakfast for an appetite or a coffin. Scott, afterwards Lord Clonmell and Chief Justice of the King's Bench, went out with Tyravley, the Earl of Llandaff, and several others. Metge, Baron of the Exchequer, fought three duels—one with his own brother-in-law. Toler, Lord Norbury, tried his hand upon the celebrated "fighting Fitzgerald," a gentleman who wore a shirt of mail to protect him from the accidents of his profession. It was impossible to advance in the Irish world of politics or society without being a good and a ready shot. Plunket himself closed a superb speech against the Union with this cartel:—

"I reprobate the personalities used by gentlemen in the course of the debates which take place on this subject. I deprecate a contest of this nature; but if any gentleman conceives himself injured by any gentleman on this side of the House, there is a remedy for wounded honour which they will not find it difficult to obtain."

Sir Jonah Barrington tells us of a dinner given by Castlereagh, in Merion Street, to which eighty of his supporters were invited;

and, in a speech after dinner, Lord de Bègnière hinted that any of them might be required for "active service." There and then they resolved not only to speak, but to fight, for their cause; and they kept their words.

The state of Ireland preceding the Union was simply a state of civil war, carried on in a desultory and broken fashion; but still, as far as animosities, cruelties, party feeling, and terrorism went, the condition of the country can be described by no other expression. The Catholics were ground down by penal laws; the Government would not stretch out a hand to save them from the intolerant persecution of a handful of bigots; but so thoroughly did they mistake the office of a government, that they gave every support and encouragement to the Orangemen, instead of arbitrating between the disputants. The Parliament was, at its finish, a corrupt assembly, the benches of which were filled by expectant placemen or bankrupt gentlemen, whose palms were itching for bribes. When Plunket entered it the signs of dissolution were already showing themselves. The rebellion of '98 came on, and the business of the House was almost at a standstill. "Country gentlemen and barristers had their own business to attend to; a House could seldom be got together, and, when assembled, was generally employed in strengthening the hands of the Government against the rebels." Plunket endeavoured to mitigate the vindictive reprisal statutes which were brought forward at this crisis. He was a patriot in the true sense of the word; he was a patriot in his enthusiasm, in his boldness, in his loyalty to the constitution, and in the uncompromising attitude in which he placed himself in reference to the manner and spirit in which the Union was effected.

In a newspaper called the *Anti-Union* we find a letter to the editor, signed "Sheelagh," written by Plunket, in which there is a considerable amount of that kind of allegorical humour which is now altogether relegated to cartoons. Sheelagh stands for Ireland, and Sheelagh says that, at any price, she will reject the offers of Mr. Bull:—

"I to marry Mr. Bull! Mr. Bull whom, in the year 1783, when he was tolerably vigorous and reasonably wealthy and well reputed, I would have rejected with contempt! Mr. Bull now that he has had repeated fits of the falling sickness, and that a commission of bankrupt is ready to issue against him! I would not have believed the proposal serious if the old gentleman himself had not gravely avowed it."

But the marriage took place, nevertheless, although again and again were the banns forbidden, and cause and impediment shown, by Plunket, against the alliance. He was once followed, in a masterpiece of declamation, by Sir Boyle Roche, who concluded a characteristic speech with the characteristic prophecy, "that it was in the day of judgment and affliction that Ireland would cry out and implore for a union." Mr. Barrington immediately took advantage of this, and commenced his speech by congratulating the House upon the assurance given by one so much in the confidence of the Government as Sir Boyle, that the question of the Union should not be again brought forward until "the day of judgment."

On the discussion which virtually decided the fate of the Parliament, Grattan, who had been returned for Wicklow the night before, entered the House:—

"His form was emaciated by sickness, and his face was worn with anxiety; his limbs tottered; he was obliged to lean upon his friends, Arthur Moore and George Ponsonby; he advanced slowly to the table. Acting on the impulse of his noble

nature, Castlereagh rose at the head of the Treasury Bench, and remained standing and uncovered while the venerable patriot took the oaths. Grattan then moved slowly to his seat, selecting a place beside Mr. Plunket, and, having obtained permission to speak sitting, he addressed the House for nearly two hours, in a speech of great power. Corry was put up by Castlereagh to reply to him, which he did with a good deal of effect. The House then divided, at ten o'clock in the morning; and the Ministers had a majority of 42, the numbers being 138 to 96."

On the decease of the Parliament, Plunket vigorously took up his profession, and when the Commission was held for the trial of the Emmett conspirators, we find him holding a brief on behalf of the Crown. We agree with the editor of these volumes that Mr. Plunket did no more than his duty as an advocate in the prosecution. He has been charged with unnecessary harshness and cruelty in his tone towards Emmett; but on the face of the account which has come to us, it is easy to see that as a lawyer, and as a conscientious one, Mr. Plunket could not do less than force the case against the prisoner to the best of his ability. A few months after Emmett's trial and execution, Plunket accepted the office of Solicitor-General; and Cobbett, representing the Radical party in England, immediately seized the opportunity for an attack upon him. The Irish Solicitor-General at once sued Cobbett in an action for libel, and obtained a verdict for 500*l.* damages.

It is impossible to read Plunket's life, and believe him capable of a mean or of a dishonest action. His biographer is chary—too chary—of personal details, and his reserve makes it difficult to get the figure and form of the man as he lived; but as a lawyer and a politician, Plunket is brought clearly into light, and it does not appear to us that he needs either a defence or an apology for any public course he ever took. Amongst the few glimpses of an "interior" kind which we get is the following:—

"With this aversion to intellectual drudgery, Mr. Plunket combined extraordinary physical energy and vigour; he was a keen sportsman, and enjoying always excellent health, spent most of his leisure in out-of-door exercises. Whilst at the bar, his objection to early rising was insuperable, and when pressed with business he sat up late into night; but when he left his profession, and old age brought with it sleeplessness, he took to early hours, and after he had numbered more than eighty years, often strode vigorously through the pleasure grounds of Old Connaught at six o'clock in the morning."

Scott visited him once at this Old Connaught, and afterwards sent his host a copy of the *Life of Napoleon*. We have a sincere respect for Plunket as a critic, when we find him taking a sly glance at this gift-horse in the mouth, and saying in his note to Sir Walter, "I did not come to the work with the absurd expectation of finding secret sources of information, or any particular novelty in your materials." He found, however, "luminous arrangement and wise reflections," a qualified praise, expressing a very honest opinion. Mr. Plunket here claims for his grandfather the reputation of a wit, but this we cannot accredit him with, upon the testimonials selected for the purpose. This saying, however, is not bad: "At that time there were no regular law reports in Ireland, and the late decisions had to be imported from England. On one occasion, when Mr. Plunket had laid down a proposition upon which he meant to rest his case, the Lord Chancellor asked him, 'Is that the law now, Mr. Plunket?' The latter replied, at the same time referring to his watch, 'I know, my lord, that it was the law

half-an-hour ago; but the packet from England has by this time arrived, and so I shall not be positive about it." When Lord Campbell was expected over to supersede him in the Chancellorship, some one suggested to Plunket that his Lordship would get sea-sick on the voyage. "Yes," said Plunket, "but it won't make him throw up the seals." By-the-way, in closing the chapter from which we have extracted this anecdote, why does our author reproduce a string of rhymes by "Sir Bulwer Lytton"? And why not give the writer his proper title? Surely such lines as these deserve the recognition of a peerage:

Mark where he sits : gay flutterers round the Bar,  
Gathering like moths attracted by the star.

We cannot undertake to follow Lord Plunket through the eventful political epochs in which the Catholic Emancipation Bill was passed and the O'Connell agitation arose. His speeches on Emancipation have now lost a great deal of the interest which the occasion conferred upon them; but they retain a certain enduring vitality, impressed and stamped by the force and power of genuine oratory. He was not so round or sonorous as Pitt,—not so full of rush and *verve* as Fox,—he did not possess the sparkle and ebullience of Sheridan, or the high-pitched rhetoric of Shiel, but for a sustained, cogent, and illuminated effort he was unapproachable. "Each sentence—and oftentimes each member of a sentence," writes Lord Brougham, in the Preface to these volumes, "was a complete argument." Lord Brougham also compares him with Erskine and with Berryer. His readiness was not more remarkable than his fluency, and his fluency never degenerated into colloquialism or into prosiness. He went straight to his point, and having got there, fenced his position with an impregnable stockade of argument. He never lost his head or his temper, however hot the debate, however close the division was likely to be, however biting were the charges of his opponent. But from this latter cause he suffered very little. There never was a politician who more distinctly commanded respect than Plunket. His adversaries treated him with almost as much courtesy and deference as his friends. It is well that such a man's speeches should have been collected. The task, in the present instance, has been performed with discretion and with good taste. Mr. Plunket speaks of his grandfather without fulsomeness and without an obtrusion of his own views and theories. He has avoided bigotry, has kept to his text, and has succeeded in writing a valuable and impartial biography.

*Wild Life among the Pacific Islanders.* By E. H. Lamont, Esq. (Hurst & Blackett.)

Mr. Melville's 'Typee,' the authenticity of which, it may be recollected, was in some quarters questioned, was not fuller of wonders than this book. We cannot but speculate on the possibility that some imagination may have entered into its structure. The reader is apprised that Mr. Lamont's narrative "is compiled from rough notes of a journal written during my wanderings in the islands of the South Pacific." On what manner of paper were these notes written?—and how were they kept together?—A more curious romance of life and adventure is not to be found in the library of travel. The tale, further, is fairly well told. A pleasant volume of its kind has not been put forth since the year came in. It is a story of wreck and residence in the islands of the Pacific. The writer set out on a trading voyage of four months from California, but does not seem to have been wise in the ordering

of his proceedings. His partner put him into the hands of a knavish and villainous sea-captain, and he took with him a companion on the strength of his presumed acquaintance with the country to be visited. This proved a broken reed to lean on; and, besides being ignorant as a cicerone, "the Doctor" turned out unamiable, uncompanionable, selfish, and, at last, traitorous,—deserting his fellow-sufferers at a most critical juncture of their fortunes, and securing for himself a free escape. In no other conjuncture of human affairs is the truth or falsehood of a man's nature tested as in circumstances of peril by land or sea. Which of us that is conversant with stories of shipwreck, does not remember the figure of the selfish Capt. Cheape in the tale of the Wager's calamity, who trudged on, jealously guarding his own private bit of seal from his mates, though they were dropping from starvation in the wilderness of a savage land? Which of us has forgotten that noble woman, the governess, who inspired and encouraged those who were saved from the burning of the Kent, East Indian? Which of us, the black man (a hero, if ever there was such a being), who, when the survivors from the wreck of the Dutch ship, the Constance, were driven to the ghastly necessity of drawing lots as to the human life which was to provide

What the hideous morrow of meat should be, decided the question by stabbing himself, because, he said, he had no one to care for him? To the honour of our nature such traits as those above mentioned could be counted by the hundred. Mr. Lamont's experience was of the seamy side of the tapestry.

If it were possible to quote so long a piece of narrative, by way of giving a taste of the contents and manner of this book, we should like to give the story of the wreck of the Chatham on the Penrhyn Islands.

The life led by the shipwrecked trader, as may readily be believed, was not of the easiest, especially at its outset. He was more than once in mortal peril of being eaten. From some of the natives, however, he received compassion and kindness; and, by asserting the superiority of a civilized man, presently arrived at an importance and authority which made him respected, feared and loved. He was adopted as a kinsman by more than one Pacific chief. He accepted wives, one of whom appears to have been sincerely attached to him, and whom he entertained with tales from Shakespeare (!), which, after some difficulty, she retold to the other women. His accounts of the habits and ceremonies of the islands are, as we have said, touched with spirit, though a certain monotony cannot but as a matter of necessity pervade them. Time after time he planned to escape, in conjunction with his shipmates. But the captain and the Doctor, jealous, probably, of the ascendancy acquired by him, grudgingly seconded him, and ended by playing him false. Among the men of the crew who had come ashore with himself, more than one dropped off to the neighbouring islands, devoting themselves to a life of lazy sensuality, or inert resignation. It is "a position" for illiterate persons such as they are to be looked up to as sorcerers and beings of another sphere by simple folk, who tattoo themselves to make amends for the scantiness of clothes, and who make a marvel (as Mr. Lamont tells us these did) of an earthenware plate that came on shore, and treasured, by way of celestial bird from heaven, the solitary surviving Chanticleer from the Chatham's coop. No ships for a weary time appeared in those lonely waters. Gradually, as the appliances of Mr. Lamont's former life wore out, when his decent clothes could only be kept together by pins of

fish-bone, and he had become used to the slavish idolatry of his wives, even the exile who writes this book seems to have abandoned any very lively hope of returning to his own world. But there is a turning in the longest lane for the intrepid and the intelligent. After one attempt at getting off in a patched boat, and another of his building a rude canoe, had failed (the details of these essays at escape read almost like lost pages from 'Robinson Crusoe'), means of rescue at last presented themselves. "The great ship" did appear in the form of an American whaler; and more in the guise of one of the naked savages with whom he had been so long consorting than of a Christian Californian trader, Mr. Lamont got off to Rorotonga. His deliverance is related with as much spirit as the best sea-chase in Fenimore Cooper's best sea-romance. It is a capital boys' book.

*Despatches, Correspondence and Memoranda of Field-Marshal Arthur Duke of Wellington, K.G.* Edited by his Son, the Duke of Wellington, K.G. [In continuation of the former Series.] Vol. I. 1819—1822. (Murray.)

THE first series of the Duke of Wellington's Despatches consisted of twelve or thirteen volumes. The second series of Supplementary Despatches consisted of ten or twelve volumes. This first volume of a third series contains 672 pages, and may be followed by an indefinite number of successors. That these three collections of the great Duke's papers contain much which is of little moment may be inferred from their size and extent. Yet the names of the Duke's correspondents, and the affairs in which he took a part, are a sufficient guarantee of the general importance of his papers as materials for history. The military history of the great wars with France would be a blank without his assistance. The political history of the first half of the nineteenth century must necessarily owe much to one who was alternately actor, prompter and critic. We cannot say that the Duke's despatches always impress us with the highest sense of his statesmanship, or that his letters show him in the best light as a politician. Even in a question which should be purely military—the appointment of officers without private means to the two working branches of the army—we find the Duke showing more of what is conventionally called the wisdom of our ancestors than of the real wisdom which aims at efficiency. On the other hand, the letter written to the King on the choice of a successor to Castlereagh is marked by the characteristics of true political sagacity, and shows that generalship, when rightly used, is one of the best qualifications of a statesman.

A great part of this volume is taken up with documents relating to the Congress of Verona. These, though important in their way, do not possess the same general interest as some of the other papers. The affairs of Spain and Portugal, the independence extorted by their American colonies, the efforts of England against the slave trade, the Austrian loan and Metternich's shifty attempts to evade its payment, run through despatches in all languages, and weary the patience of the polyglot reader. In the utter absence of notes by the editor, many of these documents are enigmas. They may be serviceable to the well-primed student, though even he will sometimes be at fault. What is any one to make of the letter at page 52, referring to some book, some supposed communication, and some falsehood? What is the outrage on Sir Hudson Lowe, mentioned at page 517? It is not every one who has Mr. Forsyth's work at hand, and can tell that the allusion is to the attack made by young Las Cases on Sir Hudson; and



the Duke's letter, as it stands, is just interesting and tantalizing enough to call for such an explanation. It is easy to say that all who are interested in such a matter may refer to the works which already exist; but this is not our view of editing. Books are not always read in the library of the British Museum: if they were, we can hardly think their sale would repay the publisher. Nor is it fair to make each reader hunt up those references which might be so easily provided for all readers alike, and the absence of which deprives a work of the completeness that ought to be its aim.

We grant that a good many of the subjects which form the staple of this volume are in need of no elucidation. It would be idle to work up the despatches of Canning and the memoranda of the Duke into a history of the suppression of the slave trade. It is enough to give the future chronicler of the affairs of Spain a glimpse of some important archives, without forestalling his literary labours. An independent account of the last days of Castlereagh, partly in the form of letters to the Duke, and partly in that of a memorandum by the Duke, has its own sufficient value. There is a distinction between the notes we have suggested and those inspired by the fury of commenting. Tempting as it may be to some editors to append their marginal remarks, whether in agreement or dissent, the result would be most unfortunate in the present volumes. The series of despatches would be interminable. Every letter might provoke a comment. A conservative editor could hardly refrain from indorsing the following sentiment addressed to Pozzo di Borgo: "Pour moi, j'ai toujours été d'opinion que la loi des élections en France, comme la réforme parlementaire ici, menait droit à une révolution, une république, et aux mêmes malheurs par où nous avons passé dans les derniers trente ans." Yet another editor might observe that parliamentary reform in England has not yet led to a revolution and a republic. A true John Bull might applaud the following passage, which to us seems anything but agreeable: "Le livre est très intéressant. Je n'ai pas la moindre doute qu'il vient de Bonaparte. Je ne veux pas dire qu'il l'a écrit, parceque c'est mieux écrit qu'il ne peut l'écrire." This sentence is the more painful, as it is the sole allusion to Napoleon in a volume which extends over his death. But this may partly be explained by reference to the Duke's persistent Toryism, which dictated the remarkable letter about the private means of officers in the Artillery and Engineers. Officers who have to depend on their pay, says the Duke, are those "who have revolutionized other armies: that is, having no connexion with the property and rank of the country, they are the more easily disposed to destroy its institutions, of which the primary object is to maintain the rights and protect the property of the whole community." Was the Duke thinking of a certain lieutenant of artillery, to whom this description might apply, and contrasting the free scholar of Brienne with an earl's son who was brought up at Eton?

The Duke's own relations to the rank and property of the country are sometimes more amusing than dignified. We find him once making arrangements for carriages taking up and setting down at the Opera-house, in the style which now pertains to Sir Richard Mayne. Another time the King was exercising his well-known taste on cuirasses for the Guards, reminding us of the couplet which celebrates this peculiarity of the dandy of fifty; and the Duke has to discuss brazing, blue bindings, and brass nails and ornaments. One of George the Fourth's letters to the Duke, after the death of Castlereagh, and while the appointment of Canning

was being mooted, is worth placing on the file of royal epistles:—

"My dear Friend,—I was very glad to learn by the friend whom I sent to your bedside yesterday, that you were rather better, and I hope that I shall have your further amendment confirmed by him to-day. He gave me a most faithful and detailed account of your opinion and kind feelings under the painful embarrassment in which we are at present placed; and I must confess that it has produced a stronger conviction on my mind than anything that had been previously urged by others. If I could get over that which is so intimately connected with my private honour, all might be well; but how, my friend, is that to be effected? I have a perfect reliance in your dutiful affection towards me as your sovereign; I have the most unbounded confidence in your sentiments of regard towards me as your friend; my reliance, therefore, in you is complete. I am, with great truth, your affectionate,  
G. R."

This was one of two communications from the King to which the Duke's best letter in this volume was an answer. The papers on the subject of Castlereagh's death extend to a great length, and ought to be read together.

Among the letters in this volume which are most characteristic of the Duke, we find an excellent specimen of the F.M. style of snub, which was brought to such perfection at a later period:—

"The Duke of Wellington recollects perfectly having met a gentleman in the crowd at the door of Drury Lane Theatre on the 6th instant, who, having recognized the Duke, mentioned his name, turned about, and walked before him through the crowd to the door of the house. This service, if it can be so called, was purely voluntary on the part of this gentleman. The Duke is as well able as any other man to make his way through a crowd even if there existed any disposition to impede his progress, which did not appear, and therefore the assistance of this gentleman was unnecessary; and, moreover, the Duke's footman attended him. In stating this, however, the Duke does not deny that he considered this gentleman's conduct as very polite towards him; and he was much flattered by it, and returned his thanks for it. It appears that this gentleman is Mr. —, who states he lost his seals, not in returning through the crowd after having walked before the Duke, but in returning through the crowd some time afterwards, after having walked through it to the door of the theatre before Lord Palmerston; and he desires to have compensation from the Duke for his loss. Under this statement, and in order to avoid making this case a precedent for others of the same kind, the Duke, however flattered by Mr. —'s politeness, must positively deny that he has any claim upon him for compensation for his loss. The Duke does not consider that Mr. — rendered him any service whatever, and on the ground of service he must refuse to give him compensation for his loss, even if it had occurred in returning from the door of the theatre after having walked to it before the Duke. But as Mr. — may be a gentleman in circumstances not able to bear the expense of such a loss, and as the Duke certainly considered his conduct towards him as very polite, the Duke feels no objection to assist him to replace the loss he has sustained; at the same time taking the liberty to recommend to Mr. — in future to omit to render those acts of unsolicited and unnecessary politeness unless he should be in a situation to bear the probable or possible consequences."

Minor instances of the same tendency appear now and then, as when the Duke receives a bill in guineas from a Dutch tradesman, and "le prie de lui faire connaître ce qu'il lui doit dans la monnaie des Pays-Bas. Il ne connaît pas la valeur d'une guinée." Nor is the following passage on Southey's proposed history of the Peninsular War at all calculated to reassure a civilian when undertaking a military subject:—

"In respect to Mr. Southey, I have heard that

he was writing a History of the War in the Peninsula, but I have never received an application from him, either directly or indirectly, for information on the subject. If I had received such an application, I would have told him what I have told others, that the subject was too serious to be trifled with; for that if any real authenticated history of that war, by an author worthy of writing it, were given, it ought to convey to the public the real truth, and ought to show what nations really did when they put themselves in the situation the Spanish and Portuguese nations had placed themselves in; and that I would give information and material to no author who would not undertake to write upon that principle. I think, however, that the period of the war is too near, and the character and reputation of nations as well as of individuals are too much involved in the discussion of these questions for me to recommend or even encourage any author to write such a history as some, I fear, would encourage at the present moment. This is my opinion upon the subject in general, and I should have conveyed it to Mr. Southey if he or his friends had applied to me. In respect to your reference to me, I receive it, as everything that comes from you, as a mark of your kind attention to me. Unless you approve of the principle which I have above stated, there is nothing to prevent you from giving Mr. Southey any information you please; but I should wish you not to give him any original papers from me, as that would be, in fact, to involve me in his work without attaining the object I have in view, which is, true history."

The publication of these papers puts the present generation on a more favoured footing than the Tory historian and *Quarterly* reviewer. But the hint about the laborious Southey trifling with a subject shows that even he could not attain to the Duke's ideal. And the Duke's despatches are too serious to be trifled with. They contain much that is true history, but it is history undigested. They are not to be read so much as consulted. They are not for the drawing-room, but for the library, for the library which is already rich in standard works, and can afford to make room for the original authorities.

*On Parliamentary Government in England: its Origin, Development, and Practical Operation.* By Alpheus Todd. Vol. I. (Longmans & Co.)

A satisfactory digest of the rules of parliamentary practice, prefaced by an accurate and luminous account of the rise and progress of parliamentary usages, is a work that has been long needed by politicians and students of constitutional history; and the manner in which Mr. Alpheus Todd has performed the first part of his difficult undertaking, induces us to think that his book will go far to supply the existing want. His present volume consists of five chapters—one of general introduction, two of historical introduction, a chapter on the Sovereign, and three hundred and eighty pages on 'The Royal Prerogative in Connexion with Parliament.' The second part of the Historical Introduction is a survey of the administrations of England from 1782 to the present day, that may be commended as a concise and convenient summary of a special class of political events; and the essay on the Royal Prerogative, which is the principal feature of the volume, exhibits abundant proofs of the author's conscientious labour in studying and reflecting upon standard authorities. The section which concerns the origin and progress of parliamentary government is a compilation, for his share in which the author expressly "disclaims any pretensions to originality or research," on the ground that he has not only used the information afforded by Hallam, Macaulay, May, and other writers of established reputation, but in availing himself of their labours has preferred "to quote

their own words, rather than to attempt to re-write the narrative in phrases less accurate and perspicuous."

So long as Mr. Todd confines himself strictly to the province of the historian, he is an intelligent and trustworthy guide; but he appears in a far less favourable light whenever he plays the part of a speculative politician, and, substituting the suggestions of fear for the deductions of reason, advocates a revival of that system of parliamentary government which was extinguished in 1832. A Tory of an exploded school of Toryism, Mr. Todd talks in an excited strain about the dangers of our democratic tendencies, and the necessity for strong government—that is to say, for administrations so bountifully furnished with the means of corruption and intimidation that they can afford to disregard public opinion. The continual intrusion of such theories in a work the purpose of which affords no pretext or apology for their presence, is, to say the least of it, highly injudicious; and, so far as the author's reputation for sagacity and moderation is concerned, the effect of this indiscretion is heightened by the simplicity with which he cites the utterances of anonymous partisan literature in support of his pet crochets. At the present moment, when it is proposed to enlarge the basis of our representative system, and diminish yet further the direct influence of the aristocracy in the popular division of the legislative assembly, it is more droll than sad to hear the wail of a colonial Tory over the extinction of the good time when the House of Commons lay under the immediate control of the sovereign and a few territorial families. On the whole, Mr. Todd admits that the Bill of 1832 has been "just and beneficial" in its operation; but since its justice and beneficence were purchased by concession to principles which must sooner or later reduce us to that dead level of democracy, about which Mr. Lowe's late admirers speak so pathetically, his gratitude for the best is overbalanced by regret for the worst consequences of the measure. Moreover, Mr. Todd is careful to explain that Earl Grey's Act would have been attended by far more disastrous consequences had it not retained in the list of parliamentary boroughs those villages in the West of England which other persons besides Mr. Bright are inclined to regard as the blemishes of our representative system. "At the same time," he writes, "by increasing the weight and influence of the House of Commons in public affairs, while it diminished the means previously at the disposal of the Crown for exercising a constitutional control over the proceedings of Parliament, it has served to render parliamentary government a more onerous undertaking. Nevertheless, with the assistance of the few small boroughs that escaped disfranchisement, it has not been found impracticable, albeit increasingly difficult, to carry on the Queen's government in the Reformed Parliament. Owing to the conservative spirit which has generally animated that assembly, the traditions of the monarchy have been hitherto respected, and the balance of the constitution, though obviously jeopardized, has not been overthrown. To the influence of the same spirit we may attribute the fact that the various schemes for an extension of the electoral franchise which have been propounded within the last few years have met with no favour from Parliament, and have not excited much interest throughout the nation." Still Mr. Todd sees that ere long the mischievous work of 1832 must be carried a few steps further; and in order that the evil consequences of such deference to public opinion may be made as few and unimportant as possible, he proposes

a kind of check to democratic tendency that has not, we believe, been suggested by any other inventor of curbs for the popular will:—

"Anticipating, therefore, that the growing demand for a further reform of Parliament must speedily be granted, and that this will inevitably lead to further democratic encroachment, it should be the endeavour of practical statesmen to devise some plan to strengthen the authority of the ministers of the Crown in Parliament *pari passu* with the concession of a reformed and extended franchise. But such an attempt, to be successful, must be urged upon proper grounds. It should distinctly claim for the monarchical and aristocratic elements in our constitution as their right, that they should be adequately represented in that branch of the legislature which has now become the source and centre of political power. No considerations of mere expediency would warrant the recognition of such a demand. No attempt to increase the authority of the Crown in the House of Commons merely because it was abstractedly desirable, would be likely to succeed. But if it could be shown that—unless we are willing to admit the right of the Crown and of the landed gentry to a proportionate influence in the councils of the reformed popular assembly—we must be prepared to acquiesce in the curtailment of their just share in the control of public affairs, in the overthrow of the principles of English constitutional monarchy, and in the virtual establishment of a democratic form of government, the bulk of the nation would, it is presumed, be prompt to acknowledge the justice of such a concession, and to discern in it, moreover, a reasonable solution of a great political problem."

That the writer who can gravely suggest that our reformed House of Commons shall comprise members specially appointed to represent the interests of the Crown and the House of Lords does not possess every qualification for an historian of parliamentary government, we have no need to say. But he is by no means so incompetent for the office as the wildness of this suggestion for reform might seem to imply.

*A Month in Russia during the Marriage of the Czarevitch.* By Edward Dicey. (Macmillan & Co.)

So widely-spread and so dense a fog of ignorance hides the empire of the Czar from most English eyes, that we ought to feel indebted to any intelligent traveller who honestly tries to enlighten our views on the subject. To a great portion of our countrymen the name of Russia suggests but few ideas beyond those of cold space and vigorous despotism. Some vague historical notions may cling in their minds about the shadowy forms of Peter the Great and "the Semiramis of the North"; some indistinct geographical and statistical impressions may be due to the story of 'The Exiles of Siberia,' and such popular anecdotes as that of the Empress Catherine's gratification at the sight of Potemkin's ephemeral and peripatetic villages. From recent books of travel, moreover, the general reader has heard a good deal about the Newsky Prospekt and the Winter Palace; with the Kremlin he is, in all probability, tolerably well acquainted; and the chances are in favour of his having perused more than one description of the fair of Nijny Novgorod. But beyond the limits of these subjects, his knowledge is not likely to be either extensive or accurate, and is probably confined within a very narrow circle, in which revolve hazy images of Cossacks and izvoschiks, sledges, sables and samovars, the Siberian mammoth and the national knout. Except by professed ethnographers, the Russian is generally supposed, on the authority of proverbial philosophy, to be a Tartar thinly veneered with European civilization; and to all but the philological few his language either conveys

no idea whatsoever, or appears to be a thoroughly barbarous and uncultivated tongue. Now and then some one, like Mr. Sutherland Edwards, attempts to lift at least a corner of the veil of ignorance; but, in spite of his utmost efforts, it soon falls back again, and what he has for the time revealed becomes once more hidden from the view. Royal marriages, coronations, and revolutions generally bring with them such epochs of temporary illumination; for on such occasions the Special Correspondent makes his way, by usually untrodden paths, into many a sequestered nook, and diffuses over them the rays of an enlightened intellect, expressing itself by the aid of a brilliant style. Such an opportunity was afforded by the marriage of the Czarevitch last year; and we are glad to see, from the volume now before us, how well at least one of our widely-circulated journals was represented at the Imperial Court.

The Special Correspondent is the real Ulysses of the present day. No one more than he sees

— cities of men,

And manners, climates, councils, governments,

or has better opportunities for framing the arch of experience through which, in his case, the light of other climes gleams in upon the untravelled world. Mr. Dicey has followed the track of war in Denmark, in Germany, in Italy, in Poland, in America, and in Ireland; but in the journey of which his present volume contains the record he was preceded by harbingers of nothing but peace and goodwill. The only drawback to the tranquillity of the halcyon days he spent in Russia was the necessity it involved of a speedy return. Had the country been convulsed by a revolution or exposed to the risk of being inundated by the tide of invasion, it would have been worth his while to remain there longer, and to make himself thoroughly acquainted with Russian affairs. As things were, he was obliged to content himself with hasty and somewhat unsatisfactory glances at the new world in which he found himself.

But Mr. Dicey possesses so much natural good sense, and he has so carefully trained his judgment, that even his rapidly-formed opinions are, in most cases, likely to prove correct. And he has an excellent manner of expressing them: one which is lively without being flippant, —marked by occasional touches of humour, but free from forced attempts at facetiousness, —and graphic and picturesque, although not lending itself to the rhapsodies in which painters in words are wont to revel. The whole description of his journey to St. Petersburg is excellent; especially his pictures of the country on the other side of the Russian frontier, with its bare fields covered with boulders of grey, round stone; the soil sodden with wet; the roads mere black tracks of earth mashed down by horses' feet; the monotony broken only by blocks of low wooden huts, from which no smoke issued, or by loosely-stacked heaps of dead, soaked hay, or by endless pools, fringed with rows of bare bulrush stalks; their only visible inhabitants a few unhappy-looking peasants, of whom one might be seen here and there, following with slow and melancholy steps a herd of pensive pigs or ill-favoured kine. The forests, too, are capably sketched, where "the bare white stalks of the larch and the silver birch stood gaunt and grim by the side of the squat fir-trees amidst which they were interspersed. The earth was dun-coloured, covered with dark mosses and lichens. All through the woods there lay charred and blackened stumps; there was water everywhere, not running brooks or clear streams, but dark pools surrounded with dank weeds, and gloomy meres with stacks of black turf piled beside them. The woods appeared well-nigh tenantless; a few wild fowl hovered about the marshes; I saw a hare or



two startled from the ferns by the rattle of the train; water-rats could be seen stealing down to the edge of the pools; but other life there was none."

Allowance must be made by any one who feels inclined to object to the depreciating tone in which Mr. Dicey criticizes Russian scenery, for the season in which he saw it. Had he witnessed the same scenes in May,—when Spring had bounded into Winter's vacant throne, and the fields were carpeted with dazzling verdure and freaked with innumerable flowers,—he would have spoken of them in very different terms. As to St. Petersburg, he saw it under the most favourable circumstances—that is to say, after a fall of snow. As he justly says, snow covers the defects of the city, while it enhances its merits; and the very density of the snow mist deepens the impression which the vastness of the town, the length of its endless vistas of streets, the immense façades of its huge palaces and still huger barracks, make upon a stranger. "And while everything is covered with a coating of fleecy white, you cannot notice the irregularities in the buildings, the want of harmony in their proportions, the slovenliness of execution, the general untidiness of aspect,"—which, he declares, mar the grandeur of every street and edifice in the capital. Even with the advantage of its snowy mantle, St. Petersburg did not please Mr. Dicey. There never was a city, he thinks, "which had such a 'put-up-to-day-to-be-taken-down-to-morrow' look about it all." He recognizes about it the same air which characterizes the "magnificent distances" of Washington; "but then the American capital makes no pretence to be a city built to last; whereas in St. Petersburg everything is of the massive, solid order, only that the massiveness is of the most transparent kind, the solidity of the most palpably-delusive description." The change from the dreary tameness of St. Petersburg to the quaint originality of Moscow seems to have been very refreshing to Mr. Dicey, for he writes with enthusiasm of the first view he had from the Kremlin Terrace, seen by "the still glare and pale glitter of a northern sunset":—

"All around you, on every side, there rise minarets and domes of gold. Behind you is a confused mass of battlements, and towers, and spires, which you know can be none other than the Kremlin Palace. At your feet, some two hundred yards sheer below the spot on which you stand, there flows the narrow Moskowa, down whose rapid stream great blocks of snowdrift and ice float sparkling in the sunlight; far away on the flat plain, upon the other side of the stream, the city of New Moscow lies stretched beneath you. There is not a house in this vast mass of buildings like anything on which you have looked before. The flat green iron roofs are interspersed with countless turrets and domes. Hardly a puff of smoke rises from the silent city; the air is clear, and cold, and still; the only sound seems to come from the clanging of the church bells, wafted by the wind across the river."

With even greater enthusiasm, however, he speaks of the excellent arrangements made by the managers of the railway which connects Moscow with St. Petersburg. He dwells with rapture upon the luxurious carriages, as comfortable as private houses, with their saloons, and lavatories, and sleeping apartments. Nor do the wayside stations excite his admiration less, with their magnificent refreshment-rooms, in which the long tables, decked with snow-white linen, and flowers, and wax-candles, and groaning beneath such a weight of viands as even a civic banquet had never offered him before, made him blush to think of the Swindons of his native land. Until he travelled by this line, he says, he had considered Russia as a but half-civilized country. But after his journey to

Moscow he felt that he must modify his opinion, being forced to admit that "there must be the germ of high culture in a nation which, alone and unassisted, has solved the hitherto insoluble problem how to make a railway journey pleasant and comfortable." There is some truth in this assertion; but Mr. Dicey omits to mention one or two facts which detract slightly from the merit due to the Russians in this matter. In the first place, the credit is due, not to the nation "alone and unassisted," but to the American engineer—Wyning, if we recollect rightly, was his name—who planned and carried out the reforms to which Mr. Dicey justly accords so much praise. And, in the next place, this luxurious railway communication is maintained at a very serious cost, the expenses of the line greatly exceeding its receipts. All along the four hundred miles of its course it has been calculated that an organized system of robbery exists. The contractors, for instance, who supply the wood for fuel are said to send it in bundles an arshine long instead of an arshine and a quarter; and the inspectors, who ought to prevent the fraud, merely demand from those who perpetrate it an addition to their own scanty incomes.

Mr. Dicey gives us some interesting sketches of the various members of the imperial family of Russia, and of the numerous personages of note who were collected at the wedding festivities which he witnessed. As a guest who was treated with the greatest courtesy and kindness, he was obliged, we suppose, to speak of his royal hosts in flattering terms. At all events, he has drawn their portraits in a style which ought to give them full satisfaction. To him the Czar appears as "a tall, stately man, with clear-cut features and dark hair,"—one who would have been counted "one of the most kingly of kings if he had not succeeded an Emperor whose personal grandeur of stature and aspect was beyond description." The Empress is "a pale, delicate-looking lady, with handsome, even features, and a graceful figure." And as for the Grand-Duchess Maria Federovna, erst the Princess Dagmar, her "grave beauty" obtains a really enthusiastic recognition. The Czarevitch is described as "a strong, well-built lad, over six feet in height, with broad chest, and a look of great strength about his tall, powerful figure." It is delicately hinted that it is doubtful "whether, when the bloom of youth has passed, and the marked lines of the face grow harder, it will be as pleasant a one as his father's to look upon." Very little doubt, we should think, will arise as to that subject in the mind of any one who looks at the photograph of the imperial bridegroom which forms the frontispiece to the present volume. The heir to the Russian throne shows plainly enough in his features the obstinacy which is said to mark his character; and his expression does not tend to contradict the prevailing opinion as to his intellectual faculties. Mr. Dicey says rightly, that the Grand-Duke's face is not that of a man devoid of energy or weak in will. But no one has been sufficiently courtier-like to describe it as the face of a man of refined intellect or of profound judgment,—one who was likely to entertain enlarged views upon questions of state, to originate or even to accept a liberal and generous system of administration. The Russians are fond of nicknames, and they have bestowed on the Czarevitch that of the "Cantonist"—an uncomplimentary term, suggestive of the very moderate amount of intelligence which accompanies the unreasoning obedience of a recruit. It is notorious in Russia that his sympathies are all with the Grand-Duke Nicholas, the military pedant, who amuses himself with his soldier puppets,

rather than with the Grand-Duke Constantine, the best by far of the Imperial family, the only really able and enlightened man of whom it can boast. Had the late Czarevitch survived,—the poor lad who died at Nice, and on whose tomb at St. Petersburg Mr. Dicey saw a chaplet lying, which had been lately placed there "by the lady who was some time Princess Dagmar, and is now the orthodox Grand-Duchess Maria Federovna,"—the influence of the Grand-Duke Constantine would probably have been one day great in Russia, and would have done the country incalculable good. As it is, there is great reason to fear that a sterner and narrower policy than his will sway the councils of the empire, and that the hand of the future ruler of Russia will be more apt to be clenched with a jailer's firmness than to be opened with the easy grace of a benefactor. There is every reason, however, for reposing great confidence in the influence for good which cannot fail to be exerted upon the heir to the throne by the gracious lady the likeness of whose sweet face adorns the title-page of Mr. Dicey's interesting and instructive book.

#### NEW NOVELS.

*Seventy-five Brooke Street: a Story.* By Percy Fitzgerald, M.A. 3 vols. (Tinsley Brothers.)

IN this story with a strange name the reader renews his acquaintance with Jenny Bell, the courageous, adroit, indomitable adventures, the earlier stages of whose remarkable career were described in 'Bella Donna' and 'Jenny Bell.' But though the same heroine figures in the three separate publications, Mr. Fitzgerald begs that neither of the two later stories may be regarded as a sequel to the first. On this point his statement runs:—"Lest the reader should suppose that the author was 'trading,' as the phrase goes, on the indulgent reception of a former work, he thinks it right to state that neither 'Jenny Bell' nor the present story was meant to be 'a sequel' to 'Bella Donna.' All three make up one story—deliberately planned at the outset, and thus subdivided for the sake of convenience." That Mr. Fitzgerald is fully justified in thus announcing his series of noteworthy romances we can bear testimony; but still his method necessarily renders the two later portions of the voluminous undertaking liable to the principal objections that are ordinarily advanced against sequels. No reader can thoroughly enjoy the second unless he has read and remembers the first division of the tale; and without a clear recollection of the principal facts of 'Bella Donna' and 'Jenny Bell,' it is impossible to catch the full significance of the concluding story. For instance, Mrs. Lepel, on her first appearance at Digby, occasions more perplexity than enjoyment to the unprepared reader, who is ignorant of Jenny Bell's doings at the Penwillion Hotel; and in like manner throughout 'Seventy-five Brooke Street' her conduct will appear more or less unaccountable to spectators who do not possess the key which the prior narratives supply to her eccentric wickedness.

That the author would have done better for his reader's comfort and his own reputation had he put the whole picture on a single canvas, there is no room for doubt; but after placing the three panels side by side, and examining them as a single production, we can commend them for their consistency of scale, tone, and treatment. In each section of the tripartite work the heroine's characteristics are admirably preserved. The scheming governess of the first part is the same Jenny who wins her husband in the second, and after strange vicissitudes and humiliations dies in the third. Nor does

the writer exhibit any diminution of force in delineating the companions and scenes of her later years. With no less lightness than vigour he describes the life of the country-house where the adventures encounter the man whom she strives to win for her second husband whilst her first choice is slowly drooping into death. When the scene is shifted to Brooke Street, May Fair, the story is in some respects less satisfactory. Dr. Pinkerton is ably indicated, and his conflict with Jenny for the custody of her mysteriously stricken husband is given with excellent skill. But no such doctor as Cameron ever lived outside the walls of a lunatic asylum; and it is not made sufficiently clear whether Mr. Lepel is languishing from the consequences of his railway accident, or from natural failure of nervous power, or from poison administered by the wife, who would fain be rid of him in order that she may marry Severne. Indeed, we are inclined to think that Mr. Fitzgerald lacked decision at this point of his labour, and could not make up his own mind how far he should render Jenny the contriver as well as the wisher of her husband's death. Notwithstanding the defectiveness of this part, however, the book holds the reader's interest; and as the wicked little woman's desperate game draws nearer and nearer to a ruinous end, the excitement of the drama increases. After the defeat of her grand scheme at the very moment when its success seems most probable, she never recovers herself, but descends lower and lower in degradation and wretchedness; and hearty praise is due to the art with which Mr. Fitzgerald, after plot and counterplot have thoroughly exhausted each other, exhibits the last stages of her downward course. An exile from May Fair, she becomes a milliner in Dublin; failing at the needle, she returns to her old vocation, and makes a desperate effort to win the plaudits of a provincial theatre; pushed from the boards, she is driven to ply the most loathsome trade by which the lowest outcasts of her sex derive precarious subsistence. But even in her extremest misery she retains something of her old proud spirit. When she has passed from the Haymarket to the hospital, where she closes her eyes in the last sleep, she is visited by two of the companions of her brighter days,—her old lover Severne, who has become a wealthy peer, and his friend Selby. "Oh, you cannot fancy," she says, as the coldness of death creeps over her, "what I have suffered here in this dreadful place! Only think, Mr. Selby, for one that has been bred a lady,—for no one can deny that, can they? Let the gossips, who have always been so free with my poor name, say what they like, I made a good marriage, and had my house in Brooke Street,—and—and—I might have done even better, and been as respectable as the rest of them, had they only given me a chance. But they would not.... I knew you would be wondering and thinking. Another would have written, asking for help—for money, would she not?... Ah, yes, but not a lady. I had my old rags of dignity about me, and I wanted to show I had something left." The end of this poor thing, clinging to her gentility at the last gasp of her dishonoured life, is very dramatic.

*Armstrong Magney.* By Heraclitus Grey. (Bentley.)

'Armstrong Magney' is a clever but very flimsy and unsatisfactory story. The author has not been at the pains to work up his materials and to work out his ideas; neither has he thought his way to any conclusion. The foundation of the tale is that the Rev. Armstrong Magney, being an excellent young curate, tormented with doubts, comes to the decision

that he cannot conscientiously remain in the Church. He is represented as doing more good amongst the working men than half-a-dozen orthodox clergymen put together. He seems to have been an embodiment of what the author imagines to be the essence of Robertson, Maurice, Kingsley, and Colenso, with the 'Essays and Reviews' for his spiritual wells. Before leaving the Church, he becomes acquainted with a tragical tale of seduction, treachery and death. He acts the part of a good minister as well as of a good man and a gentleman; but he discovers that the man concerned in this bad transaction is the affianced lover of a lady (Miss Lorisette Cellini) with whom he himself is deeply in love. Being obliged to visit the man, in consequence of what has come to his knowledge about the unfortunate young woman, the man tells him that nothing but his marriage with Miss Cellini, the heiress, will reform his life and save his soul. Mr. Armstrong Magney, knowing what he does, believing, too, that the heiress loves him and not the other, exerts his influence, when she consults him on the subject, to induce her to keep her engagement, as the only chance of saving a man whom he knew to be bad and base. This he does because he loves her himself and is afraid of seeming to act in his own interest,—a false motive, to which a noble nature would never have yielded. He then goes on an Alpine expedition, in which his companion is killed; and Armstrong Magney, being out of sorts with fortune, puts it in the newspapers as his own death, intending henceforth to cut himself adrift from the world,—an elaborate falsehood in word and deed, which a sensible, practical man, to say nothing of a religious man, would not have attempted. In the end, the Rev. Armstrong Magney comes to Paris, and under a tree in the Tuileries Gardens he finds Miss Lorisette Cellini, who tells him she has broken off her engagement and is free, and after a little questioning owns that she loves the Rev. Armstrong, and they engage themselves to be married and to live happy for the rest of their lives. The book is written in a hurried and hasty way; the manner is crude and unfinished; but the author has ability, and 'Armstrong Magney' would have been much better if, as the Vicar of Wakefield used to say, "the artist had taken more pains."

*Hamperton the Financier.* By Morley Farrow. 3 vols. (Skeet.)

On referring to our notice of 'No Easy Task,' we find that it purports to be the work of a gentleman named Mark Francis. That novel and the book before us, however, are stated to be by one and the same author; and it is for him, not for us, to explain why he is content to retain his initials, and discard the rest of his genuine designation, or *nom de plume*. In some respects, the present work is superior to the author's former effort. The plot is fuller and deeper, the characters are more serious, the conception is more aspiring, and there is no lack of the ingenuity and inventive power which made 'No Easy Task' a readable book. The principal person, James Hamperton, is an inveterate schemer and speculator, who commences life honestly, but gives way more and more to the prevalent taste for commercial gambling, and ends by degenerating into nothing more or less than a plausible swindler. His character is humorously drawn; and the resilient nature of such beings is pleasantly touched in the conclusion, when Hamperton is discovered at Boulogne, genial as ever, and totally unabashed, and informs one of his former acquaintances that "persons having claims upon his property have the good sense

to moderate their terms; and the uncertainty which, through previous misfortune, enveloped certain business transactions with which he had to do, is cleared up by the revelations of the future." Hamperton is a creature of the bubble-company mania, a being eminently of the present hour. "Times are changing," he says; "a revolution is being rapidly consummated. So great, so magnificent, are the demands of civilization, that money, which has been travelling in a stage-coach, must, metaphorically speaking, go by rail now, or, to be more expressive, by electricity." In this kind of serio-comic vein the author is happy; and he is good, also, in the more romantic parts of the book, where the workings of the heart are in question. We feel a little inclined to quarrel with him for letting the beautiful and self-sacrificing Petite die for love; but, after all, perhaps there is nothing better to be done under the circumstances; and the young lady certainly makes her exit in a decorous and unpretending manner. In his sketches of ordinary social life the author is scarcely so successful. The quarrel between Georgine and Lester Temple is unnatural and absurd. A young tutor, recently imported, would be quite beneath the notice of a young lady in Miss Georgine's position, unless, indeed, her heart were touched; and that stage has clearly not been arrived at when they begin to quarrel. The whole position of Lester Temple, however, in the Bryant family, is anomalous in the extreme. Instead of being merely treated with ordinary civility, he is received as being something between an intimate friend, a distinguished guest, and a domestic oracle. A young tutor, placed on so exalted a pedestal, might well be pardoned for losing his head and tumbling down into the depths of folly. Perhaps this accounts for Mr. Temple's very puerile desire to excite a beautiful young lady's envy by showing that he draws and plays the piano better than herself. In grammar and language, we are sorry that Mr. Farrow should sometimes trench upon the legitimate ground of some lady novelists. "Differently to" and "Can I communicate to her?" are expressions that we should scarcely have expected from a masculine pen. The following bit of dialogue might be amended with advantage: "You are going, I suppose, first to Mrs. Hamperton's?"—"Yes, certainly; Mrs. Prince is coming to ours first. My dear mamma is all expectation to see you." Mr. Farrow has humour and ability; but he must study a little more closely the rules of grammar and the customs of society, if he would gain a position as a truthful delineator of the manners of the day.

*Which will Triumph? a Novel.* By A. B. Le Geyt. 3 vols. (Newby.)

THE aim and desire of the author of this novel is to give the "Triumph" to all that is right and good; but the novel itself is foolish; indeed, not one of the individuals who appear in it seems to be gifted with the mind or manners of a rational being. There is an old uncle, who is always in a passion and a fit of the gout, and he bullies everybody; there is Mark Landor, a scheming lawyer, who intercepts the letters of two lovers; there are the two lovers, Mabel and the Rev. Alexis Trevor, who are intended to be types of all that is best and brightest, and who talk high-souled sentiment; but after swearing everlasting fidelity, they are separated by fate and the force of circumstances. They are both aware of the wicked lawyer's projects; but, instead of suspecting him, when their letters do not arrive, they suspect each other. The curate goes off in despair as a missionary to the coast of Africa;

the lady stays at home and indulges in misery. The curate comes back shattered in his health; the vessel is wrecked, but he escapes, after performing prodigies of humanity. Instead of coming to see Mabel, who has seen the account of his death, he keeps aloof, but ascertains that he is the heir to the estate of Mabel's uncle, and that Mark Lander is a villain, and has kept Mabel's letters; he forgives him, but still will not go near Mabel. He preaches a sermon, and Mabel recognizes him, and hopes he will come to see her, but will not send for him; and as he does not come, when she sees him close to her in some public gardens she will not speak to him, but goes home and frets herself into a brain fever. The curate, on being "cut" by Mabel, also goes home, and accepts a mission to Greece, and has paid his passage out when a friend tells him he is very foolish, which he certainly is; and then he hears of Mabel's illness, and nearly breaks his heart with remorse. But Mabel does not quite die; and they are married at last, and the author explains that it was Pride which had come between them; but we rather think it was Idiotcy, at least if we are to accept the author's own version of the matter. After the marriage, they refuse to live on their estate, but go out to be missionaries instead. The novel of 'Which will Triumph?' is perfectly innocent, and may be read without harm, if not with advantage.

*Our Cousins in Australia; or, Reminiscences of Sarah Norris.* By Isabel Massary. (Edinburgh, Nimmo.)

*Life's Work as it is; or, the Emigrant's Home in Australia.* By a Colonist. (Low & Co.)

*Australia as it is; or, Facts and Features: Sketches and Incidents of Australia and Australian Life, with Notices of New Zealand.* By a Clergyman, Thirteen Years Resident in the Interior of New South Wales. (Longmans & Co.)

EACH of these books about Australia has its good points, and may be commended to the notice of readers who are interested in the social life of our colonists. Miss Massary's volume—a great improvement on her previous book, 'Social Life in Sydney; or, Colonial Experience'—is a work of prose fiction, written in a sober, straightforward fashion. That it is a very humorous or highly-imaginative story we cannot say; but if the writer's object was to give a truthful picture of such colonial life as constitutes the average experiences of an English gentlewoman who has sought fortune in Australia, and to give it in language and form especially suited to the taste of educated female emigrants, she may be congratulated on having achieved her purpose. 'Life's Work as it is' resembles 'Our Cousins in Australia' in being the work of an author who employs the machinery of prose fiction as a means of imparting information for the practical guidance of the emigrant; but the Colonist addresses a humbler grade of readers than those whom Miss Massary would enlighten. Considering their needs and intellectual tastes, we are by no means certain that he has selected the best vehicle for the transmission of knowledge to the minds of farm-labourers, servants, and other workmen who are preparing for the outward passage from the home islands to South Australia. The narrative, however, is briskly written; and an Appendix furnishes in concise terms much serviceable information about expenses of outfit, costs of sea-passage, and rates of wages.

Of the "Clergyman" to whom we are indebted for the most important of the three books, we have every wish to speak in terms of respect. He is deficient in literary knack,

and the arrangement of his volume is bad. He has erred also in giving far too great prominence to his political opinions, which, like the opinions of most politicians who have neither studied the science nor taken part in the actual business of government, are not remarkable. In principle he is a Conservative, holding the colonial Radical in abhorrence; but notwithstanding his contempt for the legislative faculty and public spirit of the masses, he rants about manual labour and those who live by it in the following strain:—"Our Lord was the Great Emancipator, the Great Freeman; He laboured with His own hands, and exalted labour to a state of the highest rank and dignity; and he who has his labour to rely on as the means of his support, is in no way inferior to the duke with the coronet on his head, or to the king with the sceptre in his hand. Far higher, far nobler is his station: he is a fellow-worker with God: it is the function of Deity to work—'My Father worketh hitherto, and I work.' Upon this high altar has labour been consecrated as the precious boon of life of the poor, and the fortress and citadel of their freedom and independence." If the author will only wipe the foam from his lips and the perspiration from his face, and then look at the matter calmly, he will see that the most pious and orthodox of peasants is inferior to the feeblest of dukes or the most paltry king in point of earthly dignity; and so long as we remain on the earth's surface earthly dignity is a matter of some importance. Of course the author who can be provoked to such an outbreak by the injustice of the South Australian Land Act, is a person whose conduct is not uniformly characterized by discretion; but when he is not spurring any one of his political hobbies, he is a very intelligent and entertaining companion. His chapter on 'Democracy and its Results' contains no small amount of folly and fustian; but nearly every other part of his book repays the trouble of perusal.

With greater literary practice the "Clergyman" may write a book less open to blame, if not more deserving of praise, than this budget of strange anecdotes and suggestive reminiscences.

*Church Embroidery, Ancient and Modern, practically illustrated.* By Anastasia Dolby. (Chapman & Hall.)

THAT this book has anything to do with ancient church embroidery, is due, not so much to the author as to Dr. Rock, our best authority on the subject. There is much to admire in the result of the lady's labours; her taste is good enough to guide her in the right direction; she understands the craft of the needle to perfection, and writes with the zeal of a mistress of the subject upon the mysteries of embroidery for altar-frontals, canopies, altar-veils, super-frontals, desk and pulpit hangings, book-covers, markers, and other ecclesiastical finery. The greater part of the learning that may be obtained by diligent study of this work might, as no doubt the author will thank us for hinting, be turned to lay purposes; so that the craft that works vestments, of uses so extraordinary that most men are unfamiliar with their names, might turn itself to account in the elaboration of profane slippers, vests, scarfs, shawls, curtains, hangings, and the rest, so that one mode at least of Art may be improved by practical knowledge of the needle. If this led to extinction of the practice of "Berlin wool" working, and the substitution of good designs for the wretched trash upon which "young ladies" spend so much of their time, it would be well, and Miss Dolby deserve endless thanks from many now tortured eyes.

Let the "quaint Macaw" of the Laureate's imagination vanish, with all his gaudy train, before the rational, beautiful, and careful exercise of that art in which our ancestresses excelled all the world of women since Penelope "put away her work." The mischief of the manner in which Miss Dolby has treated her subject is that she makes special reference to church embroidery, and omits consideration for the practice of the craft in a secular way; no good thing in the way of Art can come out of this exclusively ecclesiastical appropriation of embroidery, or any other craft of its order. There are thousands of idle or half-idle hands and heads that might be well employed in the good old English manner of home decoration by way of embroidery and its cognate crafts; yet—and this is significant of an almost total change in the British female mind—an occasional pair of slippers or cushion-covers is all we meet in hundreds of houses; not a tenth part of the time our ancestresses were wont to devote to the needle is now given in the same direction by ladies whose "call" to be musicians is evidently of the weakest, although they torture pianofortes and men from morning to night, and sing with lamentable insensibility to the claims of poetry and the tastes of their hearers.

To ladies who have not been endowed by Nature with the sense of song or melody in sound, and especially to those whom the great compensating mother has given instead a sense of form and the melodies of colour, we commend Miss Dolby's book for wider application than her own. There are some who are not called upon, or would not be permitted, to labour upon an antependium, who would rather make a table-cover than a cope, a set of curtains for study than an altar-veil "to be drawn round the altar till after the Communion." These, no less than such as have more "serious" views, will find the book before us a storehouse of secrets and cunning manoeuvres with the needle, from that crafty injunction that the worker with floss silk, "no matter what may be her condition in life, should use pumice-stone to her fingers almost as frequently as soap," to how you should sit, and how with the instrument you should prod the canvas, how to "couch," to choose a needle,—a secret, we venture to impart here, as lying in the article being such "that we may be able to thread it *instantaneously*, and to draw the silk backwards and forwards through the eye, without the least friction or distress to the silk." Let the reader note the true artistic pathos which dictated this use of the word "distress." The anxious reader may here learn what is the "correct altar-fringe"; also what he is permitted to do "when there is no super-frontal"; and what is to be done with blue, "excepting in those churches where festivals of the Virgin, and such of the saints whose colour it is, are commemorated." "Our Lady," says Miss Dolby, "takes the clear celestial blue." We observe with regret that our author condescends to the absurd practice of calling the separated letters I.H.S. a monogram, and gives three examples under that name which are nothing of the sort, and hardly such as are strictly to be called ciphers.

*London Pauperism amongst Jews and Christians: an Inquiry into the Principles and Practice of Out-Door Relief in the Metropolis, and the Result upon the Moral and Physical Condition of the Pauper Class.* By J. H. Stallard, M.D. (Saunders, Otley & Co.)

WHETHER Dr. Stallard is a Jew or a Christian he does not explain; nor do we think it necessary to inquire. He has written a very honest



book, according to his lights. Having for some time been "Physician to the Great Northern Hospital, and to the St. George's and St. James's Dispensary," in Westminster, he writes as one who is "intimately acquainted with the poor of London," and what he seeks to explain is the difference in the treatment of the poor of the metropolitan districts by the Christians and by the Jews.

One half of this volume is devoted to an exposition of the admirable manner in which the wealthier classes amongst the London Jews provide for the poor of their own denomination. In the other half, the author exhibits defects in the working of the existing Poor Law amongst the Christian communities of London. He infers that, as a nation, we ought generally to adopt the principle of out-door relief which prevails amongst the Jews, and he avers that nothing less will enable us to meet the exigencies which, at the present time, prevail amongst our poor.

Whilst agreeing generally in Dr. Stallard's arguments, we do not altogether follow him up to his conclusions. The Jews in the metropolis are a small and a peculiar people. In consequence of their religious prejudices, they are a people very difficult to treat. The late Dr. McCaul, who devoted himself through many years of his life to an endeavour to serve the Jews of London, was accustomed to testify to the extreme difficulty of dealing with them, and to their reluctance to receive any relief, even in the direst poverty, except from their own people. In more recent years, there can be no doubt that the wants of the Jewish communities have been bountifully met from amongst the wealthier members of their own creed. Perhaps no people in this country, at the present time, assist their own poor more nobly than the Jews. But, as between Jews and Christians, in which point of view Dr. Stallard treats the question, the administration of relief is scarcely analogous. The Jews have to do with a comparatively small portion of the community—with the poor, exclusively, of their own people, who, to a great extent, can only accept assistance at their own hands. It is possible for them to inquire minutely into the conditions, accidents, and circumstances of such a body of poor. From Dr. Stallard's account, it appears that they do so. There seem to be no poor Jews to whom assistance is not extended; none dependent on national charity; no infirm persons without relief, and no children for whose education means are not provided within the pale of their own body.

Dr. Stallard details how this work is done, and by whom it is done. He confirms the impression, which many amongst us had before, that the great Jewish families of London provide munificently for the wants of all who have any claim upon them on account of their religious feelings. Dr. Stallard says that the rich Jews absolutely vie with each other in the amount they dispense amongst their poor. They boast not of the extent to which they have suppressed pauperism, but of the extent to which they have relieved it. From some acquaintance with the members of the Jewish community and some knowledge of the working of their charities and synagogues, we can indorse very much that is advanced on this head.

But all this does not prove Dr. Stallard's point. The Jews have no Poor Law; and the writer seeks to show that their system of out-door assistance is preferable to any other system. In dealing, however, with this question, we have to consider the relative extent of the communities. The Jewish poor are a limited and, it is to be hoped, not a largely increasing body. Our poor, on the other hand, are an excessively

large and, unhappily, a greatly increasing proportion of our population. The important question, which Dr. Stallard does not touch, is, why this should be so? With our increasing wealth, our enterprise, our rich and extending colonial possessions, our abundant charities, and all the advantages—monetary, commercial, naval, agricultural, manufacturing, and mineral—with which Providence appears to have endowed this kingdom of England beyond every other country of the globe, why have we this excess of pauperism and poverty? It is, undoubtedly, a reflection upon us as a nation—a fearful reflection on us, when we come to consider how little all we do results in the removal of this terrible stigma.

That our Poor Law has broken down, especially in the metropolis, must, we fear, be admitted. But the question is not how to set it up again, but how to do without it. Dr. Stallard argues from the point of view that we should deal with our poor as the Jews do with theirs, by a free administration of out-door assistance. And he arrives at the ultimate conclusion, that an equalization of poor-rates throughout the London parishes would be the grand panacea for the evils which affect the poor. We confess to a desire that this question should be probed far more deeply. To prevent pauperism and to remove the causes of destitution should be our object. Dr. Stallard would only provide more largely for its relief.

The most interesting portion of this work is, undoubtedly, that in which Dr. Stallard speaks of the habits of the people with whom he seems to be best acquainted. The settlement of the Jews in England was not formally recognized until the Commonwealth, when Oliver Cromwell issued an edict of toleration in their favour at the solicitation of Manasseh Ben Israel, chief Rabbi of Amsterdam. "It was only after the Restoration, however, that they began to arrive in any considerable numbers, when the extravagance of Charles the Second's court is said to have been largely carried on by the money they supplied." Down to a very recent period popular prejudice has run against the Jews. They were regarded as usurers, misers, and extortioners, who were ready to engage in any disreputable trade for the sake of gain. Our own commercial laws probably promoted this feeling. So long as our trade was a monopoly in the hands of individuals and classes, so long those who were the depositaries of money were compelled to deal, as between our own and other nations, in a manner which appeared extortionate and usurious.

Dr. Stallard, however, admits that,—  
"Great as were the civil disabilities of the Jews in England and the popular contempt evinced towards them, both were greater under Continental governments. A Jew was better off in England than elsewhere; and throughout the whole of the eighteenth century there was a gradual increase in the number of Jews, particularly in London, Bristol, and a few other large towns. During the wars with France, and the attempts of Napoleon to exclude English merchandise from the European markets, great opportunities were afforded to the Jews of carrying on an extensive contraband traffic alike profitable to themselves and the English manufacturers; and throughout the early part of the present century there was an extensive immigration of Jewish merchants and their dependents from Holland and the Rhine. This immigration has largely increased within the last fifteen years, so much so that it is probable that the number of Jews in London has nearly doubled. The influx has been encouraged by the entire removal of civil disabilities; but it is chiefly due to their dislike of military service and the conscription which is enforced by Prussia, Austria, Poland and France, and by the extreme destitution of the Jewish poor in Holland, pauperism being even more hereditary

there than it is here. The Jews are never engaged in agricultural pursuits; and in Holland there is but one occupation in which they can be regularly employed, namely, the cutting and polishing of diamonds, and this is so precarious that the greatest distress frequently ensues. The immigration is also fostered by the action of Jewish Continental synagogues; for whilst the authorities abroad will not permit an English Jew to reside even in the free towns unless he can prove that he has the means of support, the Jews know that there is no such restriction here, and they find it easier and cheaper to pay the passage of their poor to England than to relieve them at home."

These Jewish immigrants generally come over here in a wretched state. They have no knowledge of our language, and are generally without a trade; they find great difficulty in getting work; they cannot work in comfort with other labourers. "If a Jew gets admission to the docks he is so jeered at and chaffed that he is obliged to give it up; for he is not rough enough to retaliate." "But the grand difficulty in the way of the Jewish poor is, the restraint of the Mosaic ritual. It is almost impossible for a Jew to be bound apprentice to a master who is not of the same persuasion; being interdicted from partaking of his food, from working part of every Friday and the whole of every Saturday throughout the year, besides the festivals and periods of mourning when no Jew can work." The Jews, therefore, obtain their living amongst us by trade and barter. Their chief industrial occupations are tailoring, cigar-making, fish and fruit-selling, and glazery; and for the women, shirtmaking, umbrella and parasol-making, cap-making, and slipper-making.

The Jews are represented as extremely sober, and we believe that, until recently, debauchery of any other sort was very little known amongst them. Dr. Stallard affirms that the houses of the Jewish poor are, on the whole, more cleanly, more tidy, and more comfortable than amongst the English; but as to this we have some doubts. He affirms that "their children are always better clothed and more cleanly." As to their comparative cleanliness we have doubts also; but we agree with him that "their love of family is beyond all praise, that desertion is comparatively rare, and brutal violence to their women and children utterly unknown amongst them."

Under the personal direction and supervision of the richer class of Jews in London, there is no doubt that the poorer class amongst them have exhibited of late years great social improvement. They are no longer the idle, cheating, and vicious class which they were represented to be at an earlier period of the present century, when Mr. Colquhoun, the police magistrate, described them as "educated in idleness from their earliest infancy, and taught to acquire every debauched and vicious principle which can fit them for the most complicated arts of fraud and deception." "Being totally uneducated and excluded from all ordinary occupations, they are driven," he says, "to those tricks and devices which ingenuity suggests to enable persons without an honest means of subsistence to live in idleness." But the Jewish schools, established with so much munificence by the richer Jews for their own poor, have improved the general state of education and morality amongst their people. Cleanliness, at one time so utterly neglected amongst them, is now beginning to be valued for its own sake. "Bath tickets," says Dr. Stallard, "are now asked for. The former hostility to their use, which required a considerable amount of persuasion to combat, has now almost disappeared." The direct influence on this point exercised by the better class of Jews has induced habits of cleanliness previously

unknown, or at least unpractised, the effect of which is to be found in the absence of those debilitating causes which predispose to epidemic disease. When cholera was so lately prevalent in the poorest parts of the metropolis, the Jewish portion of the population was happily, comparatively, free from it; a very remarkable circumstance if we bear in mind how often previous pestilences have been attributed and traced to Eastern populations.

Matrimony is encouraged amongst the Jews, and their widows and orphans are the subject of peculiar care. Great efforts are made to obtain work for their able-bodied poor. "Every man in health is treated as an honest man, until he is proved the contrary." "Everything is done to sustain their self-respect." "Efforts of industry are encouraged to the utmost, and recourse is never had to public help until every effort has been exhausted and every resource has failed." In many deserving cases the Jewish guardians of the poor supply sewing-machines to poor families to enable them to carry on work at their own homes; security being taken for their return and a certain rental being required for their employment.

Dr. Stallard dedicates his book to the Baroness Lionel de Rothschild, and in addressing her he says,—

"The mere gift of money and material assistance of every kind constitute the least part of the services you have rendered to the sick, helpless and poverty-stricken members of your large community. It is by the deep personal interest you have taken in their welfare, by your thought and anxiety how best to help them, by visitation and self-sacrifice that you have won all hearts."

If in this lady's great affliction it can be any consolation to herself and to her family to know that, not only amongst her own community and people, but widespread amongst us all, such sentiments of respect and admiration are entertained, we ask to be permitted the grateful pleasure of indorsing Dr. Stallard's expressions.

*The Annotated Book of Common Prayer; being an Historical, Ritual, and Theological Commentary on the Devotional System of the Church of England.* Edited by the Rev. John Henry Blunt, M.A. In two Parts. (Rivingtons.)

The title of the work expresses exactly the nature of the contents. The notes are elaborate, showing an extensive acquaintance on the part of the writers with the topics discussed. All are of the Tractarian school, and appear familiar with mediæval opinions and practices, with the ecclesiastical times immediately before and after the Reformation in England, with prayer-books and liturgies, stoles and vestments, ceremonies and postures. The externals of religion, at least, are amply elucidated; while the internal part is not neglected. The volume must be useful, not only to the clergy, but to the intelligent laity of the Established Church, because it presents a great amount of information which few persons could gather together without lengthened time and labour.

The value of the opinions expressed will be very differently estimated, according to the taste, tendency, and culture of individual minds. Those who love external symbols in devotion, who are impressed with ideas of the sensuous and ornamental, will welcome the views inculcated; whereas persons who place the essence of devotion in the mind and heart, and are tolerably indifferent to outward forms, will dissent strongly from the writers' notions. The direction of the book is plainly ritualistic, and therefore anti-puritan. The weakest por-

tion is undoubtedly the theological, in which there is little evidence of acquaintance with the true principles of interpretation. The notes on the Psalms appear to us very objectionable, on the score of their introducing mystical or spiritual senses into those divine odes which were never intended. No good commentator on the Psalms would sanction such far-fetched meanings. Here the annotator is more Hutchinsonian than Bishop Horne. It is very strange that the words of the 51st Psalm should be pronounced the words of the Redeemer, spoken by him as the representative of all sinners:—

"Wash Me, Whose Immaculate Conception left no need for baptism, and cleanse Me, Who have no defilement of My nature, for I am made like unto My brethren in all things, that I may win purity for them. I acknowledge My faults, for theirs have I taken on Me, and My sin is ever before Me, for the burden of their sin weighs Me down from My cradle in the manger at Bethlehem to My Cross on the hill of Calvary. O be favourable and gracious unto Thy Sion, and build Thou the walls of Thy New Jerusalem, that the Eucharists of My atoning Sacrifice may ever be presented before Thee, and in that and in them all other sacrifices find their fulfilment, their completion, and their climax."

Still stranger is it to find the interpretation propounded that Christ is heard speaking in the 109th Psalm. In perfect harmony with such ideas, we read of the imprecations of the Psalms, that they are

"Utterances of that 'wrath of the Lamb,' to fly from which, sinners, the enemies of Christ, will at the last call upon the rocks and hills to fall upon them, hide them, and annihilate them. [Rev. vi. 15-17.] They are spoken respecting those who finally refuse to become His friends, and who reject for ever the redeeming love which would have won them to His fold. When they are sung or said in the course of Divine Service or in private devotion, there must be no thought of applying them to any particular persons, or of taking them as words which have any reference to our own real or supposed wrongs. They are the words of Christ and His Church, not our words spoken as individual persons: they are uttered against the finally impenitent; and who these are the Great Judge of all alone can decide. They must be used, therefore, in the spirit in which the martyrs cry, 'Lord, how long,' in which the Church Militant prays day by day, 'Thy Kingdom come,' and in which at the last, notwithstanding the horrors attending the Last Judgment, the Bride will respond to 'Him that testifieth, I come quickly,' 'Even so, come, Lord Jesus.'"

Prayer for the dead is advocated, among other reasons, because the apostle Paul prayed for Onesiphorus, then dead! Baptism effects a change of nature in the child, and the sacraments of Baptism and the Lord's Supper are "necessary to the salvation of all persons"; the word *generally* in the catechism ("generally necessary to salvation") meaning *universally*. Of course great efficacy is ascribed to a priest, who is much more than a *presbyter*; and the universal priesthood of all Christians asserted by St. Peter recedes into the background, in proportion as private judgment resolves itself into the judgment of "the Church."

It is no office of ours to enter upon these disputed themes. The general character of the volume may be designated *Romanizing*, using the term in no invidious sense. Of course the Fathers are often quoted as authorities. But there is reason to believe that the annotators are only superficially acquainted with them, else they would not quote the epistles of Ignatius as genuine, and "the earliest of all Christian writings after the New Testament." Equally imperfect is their knowledge of the best commentators on the New Testament, else they might have looked into Kuinoel on the Acts before saying, "It is thought by some writers [Kuinoel on Acts xx. 8] that the 'many

lights' in the upper chamber where St. Paul preached at Troas were there in honour of the 'breaking of bread.'" Kuinoel is quite innocent of this. All he says is, that the many lamps (used on the occasion described in Acts xx. 8) were not only on account of the darkness, but also because of the solemnity of the day.

#### OUR LIBRARY TABLE.

*An Enquiry into the Ancient Routes between Italy and Gaul; with an Examination of the Theory of Hannibal's Passage of the Alps by the Little St. Bernard.* By Robert Ellis, B.D. (Bell & Daldy.)

IN our notice of Mr. Law's book, 'The Alps of Hannibal,' published last year, we glanced at some of the arguments for the Little St. Bernard; and a subsequent correspondent, Mr. Bonney, noticed some arguments against it. We shall not reopen the controversy, although disposed to make some remarks upon this book by Mr. Ellis, of whom Mr. Law is an old antagonist. All readers desirous of entering into the details of this vexed geographical question must peruse the works of the respective combatants, and it must suffice for us in these columns merely to advert to the tenor of Mr. Ellis's latest publication. He does not now go over the same ground as he occupied in his treatise on Hannibal's Passage of the Alps, except in so far as he aims to do justice to some points cursorily mentioned in the last chapter of that treatise. His present aim is to prove by another line of argument that Hannibal crossed by the Little Mont Cenis. For this purpose he first endeavours to narrow the question by disposing of the supposition that the passage was made by the Little St. Bernard. To this he finds some insuperable objections, and, indeed, others have found certain objections to it; but the whole inquiry resolves itself into a question of which route has the least objections? Mr. Ellis, of course, adheres to his original theory in favour of the Little Mont Cenis, and does not see or state the difficulties which Mr. Law and others see in it. Mr. Law, in the work before cited, has gone so freely into the discussion of this route and of its advocate that it is only necessary to refer inquirers to his chapters. In the book before us Mr. Ellis has added a useful sketch of "The Plateau of the Mont Cenis," showing both the routes,—that by the Great Mont Cenis, and that by the Little Mont Cenis. He has, at least, the merit of writing concisely and clearly. It is not probable that this discussion will again be entered into at similar length or with additional details of any importance.

*The Word. The House of Israel.* By the Author of 'The Wide Wide World.' (Nisbet.)

THIS is a second series of Scripture stories, told in familiar conversation to a group of young persons, illustrated from modern travels and works of research. There is a pleasant freshness and reality conveyed to the old, well-known stories, which will make children understand the details of Eastern life, and the manners and customs of the old pastoral times, as they still exist and always have existed unchanged from the earliest ages. 'The Word' is a book that will be a charming gift to young people; and it may be safely recommended to "Santa Klaus" when the Christmas stocking has to be filled.

*Home Life of the Lancashire Factory Folk during the Cotton Famine.* By Edwin Waugh. (Manchester, Heywood; London, Simpkin, Marshall & Co.)

THESE sketches of the Lancashire factory-folk during the Cotton Famine originally appeared in the columns of the *Manchester Examiner and Times*. They are full of touching and beautiful traits of life and character; the incidents are well told. Mr. Waugh knows Lancashire, its country, and its people, well; he has the power of describing vividly all that he sees, and he gets at its inner significance. As a record of a terrible time, now lying in the past, these sketches have a permanent value; they may take their place beside Defoe's 'History of the Plague'—only these sketches are true, whilst the story of the Great Plague is only a wonderful likeness. The book is moderate in size, and it is



worth buying by those who care to have a "picture of the period."

*The Analysis, Technical Valuation, Purification, and Use of Coal Gas.* By the Rev. W. R. Bowditch. (Spon.)

WHILE the "Gas Question" is claiming the attention of the inhabitants of London and of many of the large provincial towns, Mr. Bowditch's book must prove very useful. The whole subject of the production, purification and use of gas is treated of in a perfectly exact, yet, at the same time, in a clear and concise manner. Not to the public only must this work prove of interest and value; the gas manager will find in its pages a careful examination, by a man of science and of great experience, of all the methods which have been introduced for removing the non-illuminating and offensive principles from coal-gas. The use of the photometer in all its varieties is described, and the importance of adopting many precautions in its application to determine the illuminating power is ably insisted on. Even gas engineers are not unfrequently in the habit of trusting to the evidence of the senses; while, as Mr. Bowditch says, "we are no more able to judge correctly by our senses how much light is given by a luminous body, than we are to determine how much matter is contained in a solid; and if we really intend to pass beyond the merest guesswork, we must weigh the one and measure the other." An important chapter on the 'Place of Testing Gas' explains the errors which prevail on this subject, and shows how completely the gas companies have the matter in their own hands under the existing law. Before gas can be tested for penalties, several hours' notice must be given at the works; while there is an overwhelming evidence to prove that the illuminating power of the gas in the mains can be changed within a very short period. The author relates how a gas engineer, who had to work with a plant beneath the demand occasionally made upon him, would, when the emergency came, pour naphtha into his mains, "and in a quarter of an hour complaints were at an end." This, continues Mr. Bowditch, "was no affair of naphthalizing a few feet of gas in an experiment; but in a work as large as some of the London works, and at a time of extreme pressure, the illuminating power of the gas was raised so much as to relieve a town's complaint of deficient light, and the whole was accomplished in a few minutes; in fact, before the messengers arrived at home from the gas-works." Of the several chapters on Testing, and on taking the Specific Gravity of Coal Gas, we can only repeat what we have already said. It may be well to draw attention to one fact which we find noticed in this volume. Many serious explosions of gas have occurred in houses and shops, which have never been accounted for. Mr. Bowditch gives an instance of drawn-lead gas-pipes being eaten through by rats within a fortnight of their being laid; and he tells us, on the authority of a gasfitter in whom, it would appear, he places reliance, "that it was no uncommon thing for lead gas-pipes to be gnawed through." It is a curious fact in natural history that "rats do not confine their performances in pipe-gnawing to gas-pipes, but appear to be particularly addicted to pipes which convey beer"; and of a party who had gnawed through a beer-pipe, "one of them drank so much that he was hardly able to walk away."

*A Description of the Coasts of East Africa and Malabar in the Beginning of the Sixteenth Century.* By Duarte Barbosa, a Portuguese. Translated from an early Spanish Manuscript in the Barcelona Library, with Notes and a Preface by the Hon. Henry E. J. Stanley. (Printed for the Hakluyt Society.)

WHETHER this work be really that of Barbosa, or a compilation made up of the observations of various travellers, or a document drawn up by Magellan for the use of the Spanish Government, into whose service he was desirous to enter, it is a genuine work, and one of great interest. It not only enables us to compare the past with the present, but it shows how much in the present is the result of policy pursued in the past. In other respects it introduces us to manners and customs that have entirely died out, and to some phases of humanity

which point to a natural wickedness which knoweth no change. We see a civilization and a prosperity with which the Portuguese interfered only to destroy. Three hundred and fifty years ago the Arabs introduced into Eastern Africa the cultivation and weaving of cotton, which was brought to a standstill by the Portuguese and the slave trade. The piracies and cruelties of the former desolated the flourishing cities of the coast. They have never appeared for a moment out of their own country otherwise than as the enemy of the weaker human races. There is, moreover, a distinct literary point of view in which this volume is interesting. In numerous passages, as Mr. Stanley remarks, "it runs parallel to the Lusid, so that the two confirm one another, and this prose description serves as a commentary to Camoens." The original work seems to have been used by the compilers of early atlases, and there are passages descriptive of the customs of the Malabar Nairs, which present very forcibly the connexion between Plato and the Hindús. The narrative is descriptive rather than personal. It portrays the manners of populations visited instead of giving the individual experiences of the visitor; and many circumstances must have been set down upon "hearsay," though no intimation to that effect is ever made by the author or compiler. The Narsinga king's attendants were women; and he had 6,000 damsels in his pay as auxiliary troops, "because they say that it is not possible to bring together an army nor carry on war well without women." The qualifications of the ladies for military service are not stated; it is merely said that "they are like enchantresses, and are great dancers; they play, sing and piroquette"; and we subsequently learn that they are rather stimulants to, than exponents of, valour.

We have on our table, Vol. VII. of *The Victoria Magazine* (Faithfull),—*The Christian Year-Book*: containing a Summary of Christian Work, and the Results of Missionary Effort throughout the World (Jackson & Walford),—*Standing and Stumbling*, by James Erasmus Phillips, M.A. (Rivingtons),—*Report on the Calcutta Cyclone of the 5th of October, 1864*, by Lieut.-Col. J. E. Gastrell and Henry F. Blanford (Calcutta, Military Orphan Press),—and *The Australian Almanac for the Year 1867* (Sydney, Sherriff). In New Editions we have *The Belton Estate*, by Anthony Trollope (Chapman & Hall),—and *History of Rationalism*; embracing a Survey of the Present State of Protestant Theology, with an Appendix of Literature, by John F. Hurst, D.D. (Trübner). Also the following Pamphlets: *First Annual Report of the Aeronautical Society of Great Britain, 1867* (Cassell, Petter & Galpin),—*A Novelty in Art*: consisting of a Method of Painting in Oil Colours upon Paper, by Means of Transparent Washes, producing the Same Effect as in Water-colour Painting, with the Advantages of greater Permanency and Facility of Execution, by Thomas Sutton, B.A. (Reeves & Sons),—*Michaelmarsh and its Antiquities; together with Notices of the New Forest, Hampshire* (J. R. Smith),—*Brief Historical Notices of the Parishes of Hurstbourn Priors and St. Mary Bourn, &c., Hampshire, and of the Cross-legged Effigy in the Church of St. Mary Bourn* (J. R. Smith),—*On the Alleged Submarine Forests on the Shores of Liverpool Bay and the River Mersey: a Communication to the Polytechnic Society, April 10, 1865*, by Joseph Boulton (Liverpool, Brakell),—*Further Observations on the Alleged Submarine Forests on the Shores of Liverpool Bay and the River Mersey*, in Reply to Dr. Hume's Communication of July 10, 1865, by Joseph Boulton (Liverpool, Brakell),—*Catalogue of the Fauna of Devon*, with Notes and Observations, by Edward Parfitt (Exeter, Pollard),—*A Catalogue of Minerals, Rocks, and Fossils which have been collected in the Colony by the Mining Department, Melbourne, Victoria* (Melbourne, Ferres),—*Sketch of the Mineralogy of Nova Scotia, as illustrated by the Collections of Minerals sent to the Paris Exhibition, 1867*, by Prof. How (Halifax, Bowes & Sons),—*The Famine in Orissa; the Permanent Settlement of the Land Revenue in India*, reprinted from the 'Times of India' (Johnson),—*A Few Words on the Laws of the Helm*, by Capt. Aylmer Paynter, R.N. (Devonport, Clarke & Son),—and *Notes on the Recent Experiments at Shoeburyness with the*

*Chilled Shot and Shells invented by Major William Palliser and Others* (Rivingtons).

#### FRENCH BOOKS.

*Bibliothèque des Merveilles.* Par Achille Gazin. (Hachette.)

A very simple and popular exposition of the theory of heat, taken chiefly from the lectures of Prof. Tyndall, which have been translated by the Abbé Moigno. The design of M. Gazin has been to make the instruction still more clear and simple. He guards himself, in the Preface, against all misconception as regards being suspected of materialism, or, as he says, to give the phenomena of heat without entering upon the cause. The book is clear and simple, and the illustrations are excellent. The work has not the brilliancy of Prof. Tyndall's, though it may be more easily followed and understood by young students.

*Quel Amour d'Enfant!* Par Madame la Comtesse Ségur. (Hachette.)

THE illustrations to this little book are very clever and droll. They have a touch of extravagance, which, without being caricatures, gives them an emphasis. The story itself is very French: it is the history of a horribly spoilt child. But in the treatment of children, even in the spoiling of them, there is a national difference; and, though all spoilt children have a family resemblance, the Giselle of Madame Ségur is a more artificial little personage than the Miss Jennys and Pollys of our nurseries. Indeed, a nursery, as a place of retreat for children, does not seem to be a French institution at all. How Giselle, from being an insupportable little pocket demon, became an angel, we do not understand, but we are glad to hear of it.

*Homère, Iliade.* Traduction Nouvelle, par Leconte de l'Isle. (Paris, Lemerre.)

M. de l'Isle may perhaps have been stimulated to appear before the world as a translator by the similarity of his own name to that of the well-known Abbé, the translator of Virgil. If this be so, however, he is by no means a slavish imitator, for he has adopted an entirely different course from that of his distinguished predecessor. Under the Abbé's treatment, the Roman poet appeared with a manner so modern, and in a disguise so thoroughly French, that the sharpest wit could scarcely detect his age or country. Language was given to man, as the caustic wit observed, to enable him to disguise his thoughts; and the art of translating poetry must surely have been granted to some writers in order that they might fully possess the power of blotting out the ideas of the original. But M. Leconte de l'Isle is a translator of very different aspirations. He undertakes a task which his predecessors, he tells us, have neglected, that of reproducing "the old Rhapsodies known under the collective name of Homer" in all the pristine rudeness of ancient heroic poetry. The time of free translations is gone, he says; and the public taste, purified and enlarged, is yearning for a return to accurate and literal interpretation. Something like this has certainly been taking place in England, as the numerous publications of the last few years may testify. But M. de l'Isle, we think, has pushed his views on the subject of literalness a little too far. A poet, even of a primitive stamp, can scarcely be "reproduced" in mere prose. The plebeian Muggins may copy the aristocratic De Mognys in language and dress. The schoolmaster and the tailor will help him so far; but not even the inimitable M. de Petitot, professor of dancing and deportment to the nobility generally, can give him the silvery courtesy, combined with languid hauteur, which characterize the genuine and unconscious "swell." The high-born De Mognys has the poetry of the salon about him; while Muggins, for all his striving, will never attain to anything but the prose. So it is with M. de l'Isle's method of translation: we have the language and dress, the words and ideas, of Homer; but the manner of the old blind minstrel of Ionia is not there. This defect, however, is inseparable from all translations of a similar kind; and, as we are now noticing a particular work, it is only fair to take it on its own ground. We feel bound, then, to say that



M. de l'Isle does not seem to us to follow out his own principles with sufficient resolution. The word *αἰχμητής* surely means something more definite than "brave guerrier"; and the sparkling epithet *κορυβαύλαος* is worthy of a more brilliant translation than "au casque mouvant." For the constantly-recurring *δολιχόσκιον ἔγχος* we find too little in "longue pique," and too much in "longue pique vibrante." As for the particles, they have dropped out of the text by hundreds; and we pity the housemaid who had to sweep out the translator's *cabinet d'étude* when his task was finished. Nevertheless, we may conscientiously recommend this translation of the Iliad to the notice of French schoolboys; for, if they use it with due diligence as a "crib," it will undoubtedly save them a great deal of trouble and some little knowledge of Greek.

## LIST OF NEW BOOKS.

Adam's Exposition of the Epistle of James, 8vo. 9/ cl.  
Austin's Metropolitan Poor Act, 1867, cr. 8vo. 2/6 swd.  
Broughton's Spirit Disembodied, cr. 8vo. 3/6 cl.  
Buchan's Handy Book of Meteorology, cr. 8vo. 4/6 cl.  
Banc's Inferno, trans. by Longfellow, cr. 8vo. 5/6 cl.  
De Bunsen's The Keys of St. Peter, 8vo. 14/ cl.  
Diamond Guide for Stranger in Paris, English, 2s. 6d.; French, 2/ English Catalogue of Books, 1866, royal 8vo. 5/ swd.  
Farrar's Brief Greek Syntax, 12mo. 4/6 cl.  
Field's Heroism, or God our Father Omnipotent, &c., 12mo. 4/6 cl.  
Haddo (Lord). Memoirs of Life, by Rev. E. R. Elliot, 7/6 cl.  
Hammond's Stories to Children about Jesus, cr. 8vo. 1/ cl.  
Holt's Admiralty Cases on the Rule of the Road, 8vo. 10/6 cl.  
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Shirley's Six Short Sermons on Sin, fo. 8vo. 1/ cl. Imp.  
Shillito's (Thos.) The Quaker Missionary, by W. Talack, 2/6 cl.  
Smith's Echoes of the Past, 12mo. 2/6 cl.  
Stainton's Tineia of Syria and Asia Minor, 8vo. 4/ cl.  
Swinhorne's Song of Italy, 12mo. 3/6 cl.  
Watkins's Scientific Vindication of Mosaic History of Creation, 2/6

## TURKISH LITERATURE.

THE Turkish literary world has sustained a severe loss in the death of His Excellency Hairoollah Effendi, Ottoman Ambassador in Persia, which took place at Tehran, in January. Hairoollah Effendi was originally brought up for the medical profession, in which he distinguished himself; but he afterwards applied himself to literature, and entered the Civil Service. He was the author of 'A History of the Sultans,' of which a single volume is devoted to each sultan, and of which he had already produced sixteen or seventeen volumes when he was sent on the embassy to Persia. By his absence and the retirement of Ahmed Jeydet Pacha from the post of historiographer to that of Viceroy of Aleppo, the historical labours of Stamboul were brought almost to a standstill; as, also, the project of the government, elaborated by Munif Effendi, for a national history, to be carried out by a committee of literary men, as announced some time ago in the *Athenæum*.

Hairoollah Effendi was buried with great ceremony, at the expense of the Shah of Persia, in tribute to his literary distinction.

Like Fuad Pacha, Hairoollah Effendi had family literary connexions. His father and uncle achieved literary distinction, and he is a near relative of Ahmed Vefik Effendi, a man of Parisian reputation. A daughter of Hairoollah is married to a literary man, Seid Bey, a descendant of Ibn Khaldoun, the historian. The son of Hairoollah Effendi, besides travelling in India, made a Nile tour with an English baronet and his daughters.

Ali Haider Bey, chief translator of the Great Council, who last year produced two small dramas, in Turkish, at the Oriental Theatre, 'Arsaces II.' and 'Pervis Oovika,' has just composed a new piece, in three acts, in Turkish verse, under the title of 'The Princess Noon.' He has thus endowed Turkish literature with its first tragedy. Its plot is of the epoch of Semiramis. That queen figures in it, and, in true Turkish poetical style, there is no want of love-making and romance.

HYDE CLARKE.

## LONDON CHARITIES.

7, Endsleigh Street, April 20, 1867.

I see by this week's *Athenæum* you are exposing some of the anomalies of dispensary expenditure. I wish to be permitted to call your attention to what I consider should be the plan upon which all such charities should be worked, *i.e.*, the self-supporting system, for which I am, and have been, the advocate for some years past.

I think one of the evils of the present system is the ignoring of the self-dependence of the working classes. I cannot see why so many of them, who are well able to put by for the inevitable day of sickness, should rely upon being cured *gratis* at all; a very small sum would enable all to demand the requisite relief in sickness, instead of, as now, wasting their time in seeking for dispensary letters. Moreover, I think that the funds of dispensaries would be considerably augmented by the adoption of this plan. I would make it a rule that every dispensary had three classes of letters, or tickets:—a third class to be purchased by subscribers and given to the clergy, who would know best to whom they should be given; a second class should entitle the small tradesman to relief at the dispensary upon the payment of, say, 2d. at each attendance; and a first class, for better-class tradesmen and domestic servants of the better class, who ought to be well able to pay 4d. a ticket. This plan has been already tried in Islington and been found to answer.

I now wish to be allowed to advocate what I consider ought to be an adjunct to every dispensary, and, I am persuaded, will be before long. The dispensary or hospital *cures*, but does not leave the working man fit to go to work again. He is weak, and wants good food for a few days. At this period good food, properly cooked, would, in fact, start him again; for he has been out of work too long to be able to provide such things for himself, even if he could get it cooked. An invalid's dinner-table supplies this want, and carries on and completes the work of the dispensary. The food being paid for by subscriptions, the working man is only expected to pay the small sum of 2d., for which he gets a good dinner of hot roast meat, vegetables, bread and half a pint of the best porter. The pence pay all expenses of rent and management, and subscribers are assured that every penny of their subscriptions is spent in food only.

Having established and worked (with the assistance only of a matron and servant) one of these dinner-tables for the last four and a half years, during which time more than 35,000 have been thus relieved, I am enabled to speak from experience of the good they do for the working classes.

G. M. HICKS.

## "THE REMAINDER OF PUNCH, 39 VOLS."

74 and 75, Piccadilly, April 17, 1867.

Messrs. Bradbury & Evans have forwarded to me a copy of a letter which they inform me they are about to address to the editor of the *Athenæum*, complaining of my advertisement in your number for April the 13th, relative to "the Remainder of *Punch* in 39 vols.," and as their complaints are calculated to create a false impression, I trust to your sense of fairness to allow this letter to appear.

The facts are as follows. Four years ago Messrs. Bradbury & Evans found it to their advantage to sell to Messrs. Virtue & Co., at a very large sacrifice, no less than 39,000 volumes, of *Punch*. Of this large quantity I have purchased the entire unsold stock, amounting to many thousand volumes. The word "remainder" has, as you are aware, in the trade a technical sense. I think I know its signification. If the above large quantity, sold at a greatly reduced price, be not in the strict trade sense a "remainder," I do not know what is.

The remark of Messrs. Bradbury & Evans that the stock purchased from the Messrs. Virtue is not all the remaining sets, is a mere question of words. Sets very possibly still remain in their hands; but as I bought this remainder with the assurance that the Messrs. Bradbury had given an undertaking not to sell any sets of the re-issue until at least all this stock had been disposed of, I cannot see how this affects the matter; at all events, their sets cannot form any part of

the "remainder" of the 39,000 volumes which I am now offering for sale at a reduced price.

Your correspondents object to my statement that the 39 vols. were published at 16s. The original publishing price, to speak by the card, was just 16s. 2s. Messrs. Bradbury & Evans certainly re-issued them at 10s. 6s. 6d. My offence appears to be the offering the same thing at a little more than half this money. JOHN CAMDEN HOTTEN.

## SHAKESPEARE'S SONNETS.

Ward's Hurst, H. Hempstead, April, 1867.

M. Chasles' politeness to "shadows" exceeds anything recorded of Blake or Swedenborg, but I do not purpose to review his second review of my work on the above subject. Your readers might not have patience with it, even if you were good enough to grant me the space. The only *novelties* in M. Chasles' last letter are *errors*, and of these I will ask leave to correct half-a-dozen or so.

M. Chasles says that Mr. Hepworth Dixon and Mr. Bolton Corney have "strenuously upheld" his opinion of the Inscription. The opinion upheld by Mr. Corney in his pamphlet was that the "W. H." of the Inscription undoubtedly denoted William Lord Herbert. He also argued that Shakespeare gave no sanction to the publication of the Sonnets, because they have no motto, no argument, no dedication from the poet himself, whereas the two poems previously published had, together with a promise of future work. M. Chasles has since changed his front by substituting William Hathaway for "William Herbert." *Exit Error No. 1.*

M. Chasles says that my making out of the Sonnets is accomplished by "placing words in the poet's mouth which he does not utter." Not so: I have done it by carefully searching for the meaning of such words as he did utter. *Exit Error No. 2.*

M. Chasles says that Sidney "published, or allowed a friend to publish, amatory poems compromising enough." Sidney did nothing of the kind. His poems were not published till five years after his death. *Exit Error No. 3.*

M. Chasles says the "Earl of Pembroke, while he was chamberlain, published very licentious poems." Pembroke's poems were published in 1650, twenty years after the author's death. *Exit Error No. 4.*

M. Chasles says it is a mistake to suppose the "*Beggetter*" can signify the "*obtainer*." As I have shown, King Alfred used it in that sense; and Dekker, in his "*Satiromastix*" (1602), writes, "I have some cousin-germans at Court shall *beget* you (that is, *obtain* for you) the reversion of the Master of the King's Revels." *Exit Error No. 5.*

Of course I think it is an error to suppose that Shakespeare would, in Elizabeth's time, speak of Egypt's forty-century old "Pyramids" as "built up with never might"; but I will not count that. M. Chasles says, "William Herbert, moreover, is not the only collector or obtainer of the Sonnets, even were we to accept Mr. Massey's interpretation of the word *begetter*. Before Herbert, the 'Passionate Pilgrim,' Jaggard, and several others, had already collected some of the Sonnets." M. Chasles appears not to know that the only publication of any of these Sonnets of Shakespeare, previously to Thorpe's, was in the 'Passionate Pilgrim,' which was published by Jaggard. *Exit Error No. 6.*

M. Chasles says the printer's arrangement of the inscription makes in favour of his reading, on account of the *spacing*. I answer, the *spacing* betwixt the words "*wiseth*" and "*the well-wishing*" is exactly the same as between the three preceding lines! Which amounts to this: the four central lines of the inscription are more *leaded* than the lines at the beginning and end of the same. That is all. No, not quite all. For, if we are to draw any inference from the printer's arrangement, then the larger *spacing* of the three lines preceding the word "*wiseth*" shows an intention of carrying on the inscription, and proves it to be all one! *Exit Error No. 7.*

My final response to M. Chasles' appeal with regard to the inscription is, that I can only look upon his reading of it as a frivolous and pedantic

notion. I fully agree with Mr. Dyce's remarks on this head in his last edition of Shakespeare's works. He says, "I am unable to persuade myself that the inscription prefixed to the Quarto of 1609 is anything else than a *Dedication of the Sonnets to Mr. W. H.*, by Thomas Thorpe: the idea of M. Charles that the inscription consists of two distinct sentences, appears to me a groundless fancy; and his notion that, in the first of those sentences, 'Mr. W. H.' is the nominative to the verb *'wisheth'*, offends me as a still wilder dream."

M. Charles observes, "What figure of rhetoric could induce the pedantic Thomas Thorpe himself to use such an expression as *I favour you favourably, or I love you lovingly*? None but an idiot could write thus." Now courtesy would forbid me to agree with M. Charles here, because such writing is his own, not Thomas Thorpe's! However, students of Elizabethan literature, or even those who are only acquainted with Puttenham's *'Arte of English Poesie'*, will smile at the fancy that Thorpe could not have written his "*wisheth the well-wishing adventurer*," in which he has so obviously imitated one of the then favourite figures of repetition. *Exit Error No. 8.*

Lastly, M. Charles says the Sonnets are "*too earnest, too dramatic, too personal, too painful, to allow one to suppose that they do not spring from the heart, or that they have been written by Shakespeare for another*." Ergo, the greatest dramatist that ever lived, could not have rendered the agony of Othello, the mighty madness of Lear, the machinations of Iago, the devilish daring in crime of Lady Macbeth, unless these things had all been personal to his own experience? *Exit Error No. 9.*

As this is my last word, permit me to say that there is no warrant whatever in the nature of the whole case—other than the initials of his name—for introducing "William Hathaway" either as "*getter*" or "*begetter*." Shakespeare could not have delegated to him the dedication of his own warm love for Southampton and the fulfilment of his promise made in 1594. William Hathaway was a *nobody*. William Herbert was a *somebody*; the only man of sufficient importance to take Shakespeare's place. If I had gone no deeper than the inscription, the mere surface of the subject, I might have suggested as "*getter*" of the Sonnets for Thorpe a more likely candidate for the ownership of the "W. H." than "William Hathaway," *i. e.* Sir "William Hervey," third husband of Southampton's mother. GERALD MASSEY.

Moffat, N.B., Shakespeare's Birthday, 1867.

THOUGH perfectly willing at any time to take a part in any public controversy of interest, I am particularly disinclined to become embroiled in any merely personal one. Hence I left the studiously—I shall only use the word—*discourteous* letter of the Mazarine Librarian and Chevalier of the Legion of Honour, M. Philarté Charles, dated February 28th (*Athen.*, March 9, page 323), unnoticed; but as he has now followed that up by a definite but eminently false charge, that I "having guessed a part of" his "discovery" thought I had "a right to claim the whole" (*Athen.*, April 13, page 487), I may be allowed space to say emphatically that neither directly nor by implication did I claim any part of his discovery. My letter (*Athen.*, Feb. 23, page 254) contained a statement of facts, no one of which is denied, proving "priority of publication" of a suggestion which M. Charles finds essential to his elucidation of the Dedication to Shakespeare's Sonnets, viz., that "Mr. W. H." was probably William Hathaway. He describes himself as arriving at a similar guess to mine after a painfully laborious induction of instances and a careful exercise of the logic of exclusions (*Athen.*, Feb. 16, page 223); a statement which I did not and do not now attempt to controvert—even with his peculiar weapon, *insinuation*; for, as Sir Philip Sidney says, "I am no pick-purse of another's wit." If the "surmise" is worth anything to the reputation of a writer so much older and better than I am, surely it behoved me to defend my own Shakespearean allotment—though small as Naboth's vineyard in comparison with his great fame—from seizure or unopposed re-occupancy! And it was only a justifiable interest in the literary question

raised to call the attention of Shakespearians to the fact, that the suggestion first, as I believe, published by me had either (1) received the adhesion of, or (2) been independently, though not coincidentally, reached by a literary gentleman of such distinction as the Professor of the Languages and Literatures of Modern Europe in the College of France. Not being omniscient, I cannot deny, though M. Charles can assert, that I am "not the only author who has thought of William Hathaway in connexion with the Sonnets"; but when he replies to the pertinent query of "F.S.A." in your issue of the 20th inst., I and others shall be better informed. In January, 1861, my book was published containing the suggestion. In January, 1862, M. Charles believed the Herbert hypothesis (see *Athen.*, Jan. 25, 1862); but he now advances a new (?) theory, and feels indignant that I claim "priority" in that which makes his admirable interpretative suggestion regarding the Sphinx-like Dedication intelligible, and tenable against the assaults of many well-informed Shakespearians.

So much for the personal question; the literary matter remaining is of more importance, and to this I hasten.—

I. There are to my knowledge—and it may be as well to state them—seven suggestions concerning "Mr. W. H." That he was—1, Wm. Hart, Shakespeare's nephew (Dr. Farmer); 2, Wm. Hughes, "a man in Newall Hews," &c. (Tyrwhitt); 3, Henry Wriothesley, Lord Southampton by inversion of initials (Dr. Drake); 4, Wm. Herbert, Earl of Pembroke (C. A. Brown); 5, Wm. Hammond, a patron of letters of the time (F. S. Ellis); 6, W. Hall, by printer's error through insertion of period after H. in "Mr. W. Hall, happiness," &c. (J. Forsyth, Esq., editor of the *Inverness Advertiser*); 7, Wm. Hathaway (Neil and Charles); and I think I have seen occasional but unsupported suggestions of 8, Henry Willobie, author of 'Avisu', 1594, who mentions Shakespeare in his poem; 9, Henry Walker, Shakespeare's godson; 10, Wm. Houghton, author of 'Englishmen for my Money,' &c., among those who might have been signified; besides 11, William Himself (Bernstoff). Could we not have the arguments for each of these hypotheses compared and contrasted, so as to lead to some approximation to the right one?

II. The Shakespeare Sonnet question is involved in conditions which ought to aid in their unravelment. 1, They have an "onlie begetter"—in whatsoever sense the word "begetter" is used; 2, they have a *dedicator* or a *dedicatee*, "Mr. W. H.," who is to be discovered; 3, they are "*sugred*" Sonnets, or they differ from those of which Francis Meres speaks, 1598; 4, they were known and distributed "*among his private friends*," probably as opposed to his *public* ones (!); but, at any rate, these friends must have been—that Meres should know anything of them—friends common to Meres and Shakespeare, and who were they? 5, those of which Meres speaks must refer to matters prior to 1598, and they may hence be different from "these insuing Sonnets"; and, 6, they must have been numerous, known to several, and probably copied into various MS. collections. They were, therefore, well known, recognized, in fact, as *literature*; and had they had one special purpose or aim, there could scarcely fail to be some tradition of their import among the records of those private friends. But, lastly, they are singularly free (comparatively) from typographical errors, which almost implies editorial supervision. Again—1, they do not possess continuity; 2, they are not addressed to any one person or sex; 3, they are not all the Sonnets that Shakespeare wrote; 4, being published just on the eve of his retirement into family and village life, they cannot imply a personal confession of immoral love, for this would have been to give Scandal a morsel for its malignant curiosity, which village crones would never have dropped out of their memory (on this subject and some cognate ones I have already written in a paper on 'The Moral Character of Shakespeare,' *Meliora*, April, 1864).

III. If the words "onlie begetter" are interpreted to mean, as M. Charles thinks, "the only true creator, the father," and are thus applied to Lord Southampton, the discrepancies in the Son-

nets themselves, concerning age, sex, position in the world, qualities mental, moral and personal, &c., are quite incomprehensible: if "begetter" signifies "collector," we must find one who had a sufficient interest in Shakespeare's fame, intimacy with his "private friends," and some moral or legal right to gather together and place before the public "these insuing Sonnets"; if we use it to mean "suggestor or suggestress," not the Queen Mab, the fairy midwife of Shakespeare's genius, but the literal adviser of the production of the book as a substantive assertion of his right to a place among the lettered poets of his time, might we not get a finer idea of the meaning of the dedication?—for then it might not be impossible to read, adopting, too, M. Charles' interpretation, "Mr. Wm. Hathaway wisheth to the only begetter" (Anne Hathaway, Shakespeare's wife, including a pun of that relationship?) "of these insuing Sonnets all happiness and that eternity promised by our ever-living poet." This hypothesis is not altogether baseless; many of the Sonnets, independently of those which are "dramatic," read (to me) as if addressed to Anne Hathaway, regretting absence, and giving comfort in that absence,—as if specially domestic indeed; and I can never read Sonnet cviii. without thinking of Hamnet Shakespeare, his "sweet boy," as its object; observe especially the line,

Even as when first I hallowed thy fair name.

Some are undoubtedly early exertations of his muse, *e. g.* the Venus and Adonis Sonnets in the 'Passionate Pilgrim'; others seem expansions and adaptations of ideas occurring in his plays; while not a few might be read as referring to known "private friends" of Shakespeare.

I have been long engaged in reading the Sonnets, with constant reference to his plays and the events of his life and of his times. I have accumulated a large mass of references and cross-notes. They are far, as yet, from being in a fit state for being placed before the public, though they appear to be leading to a possible decipherment of their meaning somewhat contrary to the ordinary reading. I shall not trespass on your space further now; but, accepting M. Charles's opinion, "Who is this W. H.?" to unravel this mystery seems the most difficult part of our task," beg leave to affirm that it was not by mere guess that the solution I propose was reached, and that I did not hastily rush into print with it. Nor would I have now written at all except to keep the facts right; certainly not to make invidious insinuations, or to disparage the efforts of others in the same career.

SAMUEL NEIL, Rector.

#### THE FRENCH EXHIBITION.

Paris, April 23, 1868.

Prussia stands next in our list, and comprehends the other North German states. The aggregate here can hardly be reckoned as a school; it is at once comprehensive, and compounded of more than one mode and manner of painting, and has a large infusion of French qualities. These qualities are rife in the pictures of M. L. Knaus, whose mountebank performing in a barn, and releasing living canaries from the wide-awake of an astounded countryman, is so familiar to us, that with it we may dismiss the very clever painter himself, the more readily on account of his French style. With this exception, there is everywhere the signs of academical training, such as we saw in Bavaria, but far less petrifying in its action than at Munich, and it must be admitted, also, with the disadvantage of less technical skill in the result. Such training has been applied by the "Prussian" artist in diverse degrees and to different results, each according to his individuality. Sometimes, as in M. Scholtz's (Dresden) 'Banquet of Wallenstein's Generals,' we have a prodigious amount of passion and action, displayed with great skill and force of conception; the picture of a tumult which shows strong dramatic powers and richness of invention. Prof. Hubner, on the other hand, is stagey in his 'Dispute of Luther and Eck': both the doctors speak at once. M. Hubner paints strongly, but with an exaggeration of the too common excess of brown in the flesh; his men are half brown, half white. This indicates dullness of perception for



Nature,—a characteristic of a professorial school. M. Henneberg, in the illustration he sends of Bürger's 'Wild Huntsman,'—a picture of the furious chase—gives the hurrying of armed horsemen and fierce horses with singular power. These are active, vigorous, lifelike pictures, which we cite in contradistinction to others whose amenities, tamenesses, sentimentalities and sillinesses we need not describe, but which are equally expressive of an opposed frame of the German mind, and must be left to be imagined here.—On looking at the contributions of the various States which we are accustomed to class under the common name of German, one's conclusion is that it is a pity professors are allowed to paint. Clearly, it is better to be priest-ridden than professor-ridden when Art is in question. Literalness characterizes the art of Germany, and is not by any means escaped from in such ambitious designs as those of MM. Schrandolph, Hubner, Enhuber, Kaulbach, and the rest of the professors, as they are presented here. The works of these gentlemen are deficient in what is essentially painting. As a kind of writing, they are obviously admirable. They present ideas which are most proper to the pen, and—this is very strange—display but little perception of painting *per se*. Given fine ideas to such artists as these, their mode of expression should be in pure form, as in sculpture or cartoons; of the delicious mysteries of painting they have but faint conception. Apart from the ambitious but one-sided order of Art that is pursued in Germany by the learned artists, we have "literalness" in another form in the battle-pieces which are so frequent here, and are void of that "go" which marks the nature of the Frenchmen in such subjects: no one enjoys a battle-piece but a Frenchman. This literalness is a positive advantage in still-life and interiors, such as M. Dörr's 'Interior of the Bed-room of a Mecklenburg Peasant,'—morning light, cold and blue, entering a dark room where a man sleeps. Like M. L. Knaus, M. Schlesinger profits by French tuition, and is, accordingly, vivacious in his 'Stolen Child.' Both these painters depart in manner from German art in no respect more completely than their treatment of colour; they are light-handed, clear, flimsy even, addicted to warm tones, and, above all, to representing emotional attitudes. On the other side stand their more thoroughly German fellows, who paint solidly and opaquely, with heavy hands, ignore the use of glazing to a strange extent; hence it is hardly possible for them to become brilliant colourists; their half-tones are accordingly cold, their distance-painting stands hard before the eye. They may express, by modelling and drawing, the emotions of the mind, but never, by subtleties of colour and craft handling, the chameleon changes of the skin as thoughts, pains, joys, and sorrows move the feelings within.

With Prussia might be classed Baden, except in so far that she shows less of French influence. Here the most worthy to be called a picture is that by M. Keller, 'The Death of Philip the Second of Spain.' This is a true picture in all respects, and dextrously composed. The old king is seated in a chair; the son kneels, holding his hands; a priest prays behind. Here is displayed singular power with drapery and disposition of parts (the minor employment of the art of composition); also a keen, profound recognition of the passionate nature of the subject, which is too often wanting in designs of this nature.—We have a fine moon-light landscape in M. Saul's 'Forest of Fontainebleau,' which, although shown as a Baden picture, is French to all intents. A wonderfully poetical study, and to be noted here as the sole example of its class which displays the poetic quality. The luminary is low, and rises over still water, among trees that are but lightly clad with leaves and very ghostlike. Thus is an idea expressed in landscape. Otherwise the mass of what we are accustomed to call German landscapes have only something more of technical power to raise their value above that of those queer pieces of *payage* which ornament the faces of clocks or have clock-faces stuck in the middle of them like marvellous moons.

Wirttemberg is better off in Art than Baden, or

better represented here. First, by a capital humorous picture by M. Schoessel, the return home of a schoolmaster during play hours, and while his pupils regale themselves by smoking. The boys are in various stages of delight, and admirably represented. The best part of this work gives us the astonished master himself, who, dumbfounded and indignant, stands at the door of the room. Some of the lads are handsome. The artist appears to see and seek for beauty beyond most of his fellows, who are singularly indifferent to that element in design.—Historical art is represented in this section by M. Hoeberlin, 'The Departure of the Monks of Alpersbach from their Convent,' an incident in the suppression of religious houses. In front, two stout brethren, amid the jeers of the soldiery, who are their masters, carry out a statue of the Virgin, and stagger under its weight. A picture that is full of by-play. As usual with German execution, the painting is opaque; the hands that produced it are heavy.—This is further exemplified in M. Schutz's 'Swabian Peasant Family at Dinner in a Harvest Field.' They are seated under trees in summer; a fine, airy landscape stretches to the distance with meadows, low hills, and corn land. The figures are charmingly designed, with great feeling: see that of a little child who prays before meat in a very devout and demure manner. This work unites figures with landscape the most happily of all the series of German examples before us.

Austria's productions are more richly varied in manner and diverse in style than those of any of the central European States. Thus they cannot be brought under one head. We shall, therefore, select typical examples for illustration, and thus characterize these sections of our subject. M. Friedlander's 'Mont de Piété' is wrought in an unpleasant, opaque, clay-like mode of colouring and handling; nevertheless, it is rich in character and pathos. Many persons gather in this picture, and are about to make pledges of the most prized of their possessions. A young widow brings her husband's sword and sash, an old woman a clock, a dandy his gold watch, a grey-headed fiddler his violin; the last does this with a strangely-expressive look of sorrowfulness.—M. Löffler sends 'A Cordial,'—an old schoolmaster treating himself to a glass of strong waters, and, as he seems to think, in private; but some of his pupils spy through a window. A capably-painted picture, that is rich and jewel-like in colour, and well conceived as a whole. The chiaroscuro is well mastered. This is a rare achievement in this part of the Exhibition.—M. Schön's 'Café Turc' is very clever, but French in manner.—'A Child's Concert,' by M. Waldmüller, is quite in contrast to the last, being rough, opaque, loaded with clay-like pigments, yet with good modelling in the flesh and admirable expressions.—M. Meissonnier has, in a heavy German way, an Austrian representative, 'Schmollwinkel,' by M. Ender.—M. Dell'Agua's 'Imelda de Lambertazzi'—a girl grovelling on the body of a wounded man, with an expression that is full of horrible force in large, dark, lurid eyes—is intensely dramatic and richly painted.—One of the best of the many military pictures here is M. Allemand's 'Combat near Oversee,'—a charging host of men go up a road in the distance. Thus the tale of the picture is very well told; notwithstanding that the author has not chosen an epical mode of treating the subject, which confines attention to a single group of persons. A battery of artillery in front supplies some well-managed by-incidents. There is good drawing in the horses.—On the whole, the most remarkable picture here is that which is also probably the largest—M. Matejko's 'Diet of Warsaw in 1773': the memorable fracas in the Polish Council Chamber. A brilliantly yet darkly painted work, that is full of incident, passion, and glittering colour; the light, being dispersed, and fluttering upon satin dresses, jewels and velvets, is made to aid the motive of the design. A tumultuous, glaring, fervid, and withal somewhat turgid specimen, which, notwithstanding its exaggerations, strikes every observer with a sense of the author's power.—There is keen perception of character in 'The Return of the Slave,' by M. Löffler, the same who produced 'The Cordial,'—a Pole received by his

friends. Such is the mixed, undeterminable nature of the aggregate in Art which here represents Austria. Nowhere seems to exist that influence which we are accustomed to attribute to a school or system of training now or before existing, as in France. In "Austria" there is hardly to be discerned more of a common order of thought than in the almost equally diversified English pictures.

Spain, like most of her neighbours, exhibits paintings that are without numbers, and has a very imperfect Catalogue. It is hardly too much to say that this country sends no bad pictures. The qualities of those which are here are precisely such as might be expected with a knowledge of the history of the schools of the Peninsula. Strange to say, they, of all European works, resemble most nearly those of Belgium, and indicate the existence of a broad and powerful manner of painting, vigorous handling and great felicity in dealing with textures, delight in the magnificence of buildings and extent of space in vast and gorgeously-furnished interiors. Thus, when other schools suppress these architectural elements and give attention to the figures that illustrate chosen subjects, Spanish artists combine both, and, of course, reduce the bulk of their men and women to suit the buildings which contain them. The most striking picture here illustrates what we have said: it is by M. Rosales: 'Isabella the Catholic dictates her Testament.' This pious queen lies supine and calm in bed; her councillors are grouped around; a monk writes, following the dying woman's words. About the bed a large, bright mass of white is supplied by the linen; grey hangings spread and diminish the effect of this central mass; sombre but rich colours compose an outer ring, that is diversified by a green and stone-white robe; indigo and deep red accompany these tints; the whole is broadly and soberly lighted; expression is powerfully rendered by the actions and the faces.—We have similar characteristics in lower keys of tone and colour, and much greater intensity of passion, in a very dignified picture by M. Gisbert, 'Landing of the Pilgrim Fathers,' a work which is rather academical in its execution, but not at all so in feeling. The famous emigrants are represented on the beach praying, mostly in silence, while one stands in a passionate attitude and implores a blessing on their adventure.—In M. Valles' 'The Exposition of the Body of Beatrice Cenci,' a very highly dramatized composition, are many French qualities. The bier of the dead lady, with her body on it, stands in a public place in Rome. Two mourners, on the further side, are the most expressive figures where almost all are pathetic. What incidental matter is given is apt and original.—Of devotional pictures we observe an unimportant one only, which is, however, rather poetical in its treatment. Of monkish life there are many illustrations here, which are treated with eyes for pictorial effect rather than feelings of peculiar penetration. 'Tasso received in the Convent of St. Onofrio,' by M. Maureta, reminds us of M. le Comte, and is an excellent picture. The principal welcomes the poet with a capably-expressed gentle fervour that is noteworthy in every respect. In painting *genre* the Spanish do not approach the French, and hardly touch upon the English, artist.—M. Diaz Valera's 'Lady at the Toilet' (6) reminds one of Leslie, but is as superior to his work in rich warmth of colouring as it is inferior in that naturalness which constitutes the secret of success in this kind of art.—M. Leon y Esesura's 'Picture of Genre,' an artist painting a lady's portrait, comes from the same source which M. Meissonnier and Fichel have so happily illustrated and continued. It is less elaborate and less hard, but nearly equal to the last-named painter's works in colour.—One of the greatest attractions here is M. Palmoroli's 'Sermon in the Sistine Chapel,'—an admirable representation of that marvellous interior, where 'The Last Judgment' of Michael Angelo has a heavy baldacchino before its lower portion. The light is powerfully thrown from above upon a line of scarlet-robed cardinals, and so that the candles of the altar burn with a reddish and smoky glare. The wall beneath the windows, with its seated figures of the Pope and his attend-



ants, is illuminated by light reflected from the brighter side. The cardinals form a red band of colour that has intense richness and extraordinary diversity of tint. This wealth of colouring is visible everywhere. A monk preaches with well-rendered action; his listeners heed his words with much diversity of expression, which exemplifies the resources of the artist and claims abundance of interest for his picture. Some have bright eyes and eager lips; some rest their chins upon their hands, in the act of thinking; some have their hands to their cheeks; others bend their faces towards the floor, or keep their palms upon their knees as they lean forward: all are following the discourse, or have left it for trains of thought which its words suggested. In short, here is an admirable series of studies in character, comprised in a picture which is broad and wealthy in treatment and expansive in its background.—Expansive also is M. Gonsalvo's 'Interior': an immense chamber in an old Spanish palace, where the light enters by gigantic windows that touch the floor, but do not reach more than half way to the roof, which last is coffered and richly carved. There is above the level of the windows, all round, a gallery, wherein are figures darkling, and seeming to watch those who sit below on a dais and at a council board. Old historical pictures and tapestries hang on the walls, with portraits of ancient worthies. A balustrade divides the floor; against it some men are lounging. The whole is displayed by a deep crimson-hued light, that is reflected from the walls, and enriched in contrast with, and intensified by, a dado of *azulejos*, or Moorish tiles, the cool green, blue and white colours of which are perfectly harmonious.

#### OUR WEEKLY GOSSIP.

A man of noble heart has made an offer, through the President and Council of the Artists' General Benevolent Institution, to give ground and build a Home, in the first instance for a certain number of boys, orphans of artists, if the institution can, among the lovers and practisers of Art, obtain the necessary means for its maintenance. Nor is this the whole. If funds can be found for a larger number, he proposes, according to the needs of the case, either to increase the size of the first Home, or build another. We are not surprised to find that this act of generosity has stirred up a fine feeling of emulation in other men. Of course the sum of money required is considerable; but we can hardly doubt that it will be forthcoming on due appeal. One gentleman has offered a guarantee of 2,000*l.*; and many smaller sums are as good as promised. With this encouragement, Sir Francis Grant, President of the Royal Academy, backed by a strong Committee, is about to make an application to the lovers of Art for means to carry out this admirable project. The originator of the scheme proposes to erect this Home in the neighbourhood of some good school, such as Dulwich, so as to make use of existing institutions, and to avoid the expense of a large structure and separate scholastic establishment. This plan, among other merits, would give the boys the advantage of mixing with other boys on a larger scale than would be possible for them in a small orphan asylum, and would prevent them from being started in life as charity children. Would it not be well to call a public meeting on the subject?

Mr. Anthony Trollope will preside at the fifty-second annual dinner of the Artists' General Benevolent Institution. The friends of this noble charity propose to dine together on Saturday, the 18th of May, in Freemasons' Hall.

With the help of fine weather, and the courtesies of civic and military authorities, the visitors who went down to Dover on Monday—whether as volunteers or as spectators—had a glorious day. The historic Castle, the breezy downs and the sparkling sea lent the scenery for a display which came nearest to a picture of actual battle that any Englishwoman, we trust, is ever likely to see. The fight on land was splendid and pictorial; but the chief novelty, even to men who have smelt powder and seen the smoke of camps, was the naval action off the roadstead, where the Terrible and her

consorts attacked the shore batteries in support of the land advance. We can hardly doubt that by their trip to Dover, the volunteers learned more of what they would be called upon to do in case of invasion than by all their promenades at Brighton put together. Still, there were great defects of plan. Why were the cavalry not in the field? Two or three mistakes were made, which the presence of a few squadrons of cavalry would have shown the volunteers to have been fatal faults to commit in presence of a real enemy. As it was, the staff had to ride down on the confused brigade, and remonstrate with the commander on his waste of force. We think, too, that the "march past" should either be abandoned or postponed until the field operations are over. Would it not be better to bring up the men from the actual points indicated in the programme!—the attacking force from Deal, the defenders from their quarters in the Castle and in the town? Why not call the "assemble" on a signal, mass in the squares and on the Esplanade, and march off to the lines beyond Castle Hill Fort, and even to such farther ground as they could reach in time? These changes would, at least, cast out of the programme some of the debasing element of mere play. We should like to see some of the crack corps encamp on the ground, if it were only from the Saturday until the Monday.

Mr. John Lewis and Mr. George Richmond are the committee of managers for the present year in Trafalgar Square. Mr. Hart is not acting, as was formerly stated by mistake.

The name of Sir Robert Snirkle, architect, is added to the obituary of the expiring month. Sir Robert was the builder of the late Covent Garden Theatre, the central part of the Custom House, the General Post Office, Millbank Penitentiary and the British Museum. He was born in 1780; was elected an Academician in 1813, and was knighted in 1831. He was an extremely estimable man in private life, and leaves a very large circle of sorrowing friends.

Sir Roderick Murchison has received from Dr. Kirk, under date of Zanzibar, Feb. 8 (eleven days later than the previous letters), some very important news. A despatch from the Governor of Quiloa states that traders had arrived at that port (Quiloa) from the far interior, beyond Lake Nyassa, and that at the end of November last (two months after the time of the reported murder of Livingstone), when they were at Makura (within ten miles of the supposed place of the massacre), nothing was known of any mishap having befallen our countryman. They said, on the contrary, that the traveller had continued his journey onward towards the Avia or Babia country, after having met with a hospitable reception on the western shore of the north end of Lake Nyassa. Dr. Kirk adds, however, that as Makura is short of the place of attack described by the Johanna men, he almost fears to communicate this intelligence, lest it should buoy up hopes which may too soon be broken. We are glad to find that Sir Roderick is of the same mind with ourselves. The arrival of this latest piece of news only confirms the hope which we have always felt and expressed that Livingstone is still alive, pursuing his noble enterprise. That for a long time he should be lost to observation is a matter of course. The proposal to send out a searching party is one that justifies itself on independent ground; in fact, the appearance of an English boat on the Nyassa would be a fact of importance in many ways which need no particular argument to point them out.

The third and last of the Spring Flower Shows held in the Botanic Gardens, Regent's Park, will take place this (Saturday) afternoon.

The following is from a Correspondent:—"Pray do not father a smaller man's sins on Hood. The quotation in your last week's review of 'Cometh up as a Flower' is from none of his poems. 'The black legs' (as Lady Cavan cried out when her coach was upset, and the ladies had to be extricated), 'are mine.' They are from a piece of doggerel, which was printed in the *Athenæum* of 1835, called 'A Garland for Grist,' and which I wrote by way of 'following suit' to another set of Opera-rhymes which had appeared in your journal

a week earlier, with a jingle in compliment to the name and nature of the attractive *contralto*, Mdle. Brambilla. Y. L. Y."

The Messrs. Moxon & Co. have issued a volume of Hood's Comic Poems, "edited by Samuel Lucas, with Preface by Thomas Hood the younger." The editorial work, by Mr. Lucas, is somewhat of a mystery: the Preface is simple, son-like, and sufficient. These two little volumes of mirth and sentiment should find a world of readers.

The following note will interest Fellows of the Society of Antiquaries:—

"Stratfieldsay Rectory, Winchfield, April 23, 1867.

"Frequent inquiries are made of me by archaeologists to tell them where information may be procured relative to the excavations at Silchester. Beyond casual notices in newspapers nothing has yet been published on the subject. A paper read before the Society of Antiquaries in 1865 will appear in the *Archæologia* for that year; and a second paper (in continuation of the former) will be read on the 9th of May at the above Society's rooms. Plans, drawings, and specimens of coinage and antiquities will be exhibited in illustration of the paper. I am, &c., J. G. JOYCE."

On Wednesday, next week, Capt. Coles will discourse at the Royal United Service Institution on Naval Gunnery; his immediate subject for illustration being the Turret *versus* the Broadside.

The compiler of the 'Handbook for Readers at the British Museum' (Mr. Nichols) has in preparation a series of reference-books on word-painting after the first English masters. Part I., which is nearly ready, is to be devoted to elementary, narrative and descriptive language, and is to comprise a phraseological index to the whole of Goldsmith's 'Vicar of Wakefield.'

Mr. Collier has reprinted privately No. 1 of a new series of 'Miscellaneous Tracts' of the Elizabethan period. The work, 'Perimides the Blacksmith,' is by Robert Green, and is one of his latest productions.

A return to an order of the House of Commons has been published, and contains copies of the correspondence between the Secretary of the Treasury and the Secretary for Ireland respecting a grant for the Irish Academy. The former, under date May, 1865, states that the Treasury is not prepared to recommend grants in aid of the museum and library of the institution, but that 200*l.* would be added to the annual estimate for the Academy, in aid of the publication of its *Transactions*, thus making 700*l.* The application of this extra sum is further explained as intended for the salary of an Irish scribe, including cataloguing and printing Irish MSS., and not to be merged in the expenditure for other objects. The grant in question is confirmed by letters from the Treasury, dated January and June, 1866, and January, 1867; other items referred to in the latter as amounting to 800*l.* are therein disallowed.

While the question of improvements in work-houses and infirmaries, with a view to the better treatment of the sick poor, is under discussion, it may be opportune to notice the experiments in ventilation made last year in the Almshouse at Philadelphia. In all the rooms and wards the openings for the inflow and outflow of air are on a level with the floor, by which arrangement the whole interior, however crowded, is kept fresh and inoffensive. The explanation is, that pure warm air forced into a room rises and fills the upper part; if allowed to escape by openings in or near the ceiling, it has but little effect on the mass of air in the room, which becomes more and more impure. But if the outlets are at the floor-level, it is the comparatively cooled air which escapes—the used air, in fact; and as there is a constant ascent of warm air, there is a constant displacement and circulation of the whole of the air in the room. The efficacy of this method of ventilation was demonstrated by a general improvement in the health of the inmates of the Almshouse, and by its checking the spread of fever and cholera, which had broken out in some of the wards. The corridors and stairways are ventilated by a modification of the method, and thus the accumulation of foul air

in any part of the building is entirely prevented. As nothing is stated in the report as to the time of year when the plan was introduced, we assume it was during the cold months, and that in the summer the inflow of fresh air was from the open windows. English builders and architects have yet much, if not everything, to learn with respect to ventilation; and even among our learned Societies similar ignorance prevails. Can any one of them show a thoroughly ventilated meeting-room? The Chemical Society, thanks to Mr. Warren De La Rue's ingenuity, approximate towards good ventilation; but the Astronomical, by way of improving their meeting-room, have a contrivance for admitting a hurricane across the feet of the F.R.A.S.s every meeting night. Can they not, one and all, learn a lesson from the Philadelphia Almshouse?

The following extract from the old Worcester newspaper of 1715 affords a curious illustration of journalism and credulity in those days:—"Aymstry, 4 miles from Leominster in Herefordshire, Aug. 20. A strange Dragon of a vast magnitude, having Wings, 4 Legs, a long Tail, large Scales, of a bright Colour, has been seen hereabouts. It inhabits about the Black Hill, a mile from hence. We hear it has this day destroy'd many Sheep. People are in such fear that none dare pass that way. They have bought Powder and Ball to endeavour to destroy it, but it most commonly keeps in the Caverns of the Rocks."

15,000*l.* has been subscribed in Worcestershire and Warwickshire during the past three years towards the fund for the restoration of Worcester Cathedral. Another 15,000*l.* is required to complete the works, which are progressing very rapidly. Besides this, several thousand pounds have been subscribed for the purpose of placing a clock and a peal of ten bells in the tower.

Among the swarms of guide-books to Paris which are coming out may be mentioned 'Black's Guide to Paris International Exhibition of 1867,'—'Casell's Guide to Paris: What to See, and How to See It,'—'What's What in Paris, 1867' (Baily & Co.),—and 'A Guide to Paris and the International Exhibition, containing a sketch map of Paris' (Office of the *People's Magazine*).

A scheme has been laid before the Academy of Sciences of Paris by M. Frémy, of that Academy, for encouraging the cultivation of the abstract sciences, and inducing persons to attach themselves permanently to scientific pursuits. With this view, it is proposed that sixty places shall be created by the Minister of Public Instruction for persons exclusively devoting themselves to the mathematical, physical and natural sciences. There are to be three degrees or classes: those belonging to the third class to receive 2,000 francs per annum; to the second, 4,000 francs; and to the first, 6,000 francs. The privilege of presenting candidates for nomination is to be vested in the Institute and in the College of France.

The loss which the archives at Venice sustained through the death of Count Girolamo Antonio Dandolo has been repaired by the appointment in his stead of a distinguished professor of historical literature, whose name will go down to posterity with that of Eugenio Alberi; he and Tommaso Gar, the new Director-General of the Venetian archives, having for upwards of a quarter of a century laboured indefatigably to make known the immense value of the State papers of Venice, for the compilation of an impartial history of European politics, on the authority of her wise and sagacious diplomatists.

It is a sign of the times that the Italians are beginning to pay greater attention to the poetical literature of Germany than has hitherto been their wont. The productions of several modern German poets have lately been rendered into Italian with considerable skill; but it is, above all, the muse of Ferdinand Freiligrath which seems to exercise the greatest attraction over the Italian mind. We have seen the translations of some of his most celebrated poems, by Signor P. G. Maggi, very well done.

Will Open on Monday next, April 29.  
SOCIETY OF PAINTERS IN WATER COLOURS.—The SIXTY-THIRD ANNUAL EXHIBITION, 5, Pall Mall East, from Nine till Seven. WILLIAM CALLOW, Secretary.

The INSTITUTE OF PAINTERS IN WATER COLOURS WILL OPEN their TWENTY-THIRD ANNUAL EXHIBITION on MONDAY, the 28th inst., at their Gallery, 83, Pall Mall, opposite Marlborough House, from Nine till dusk daily.—Admission, 1*s.*; Catalogue, 6*d.* JAMES FAHEY, Secretary.

DUDLEY GALLERY, Egyptian Hall.—The GENERAL EXHIBITION OF WATER-COLOUR DRAWINGS IS NOW OPEN daily, from Ten till Six.—Admission, 1*s.*; Catalogue, 6*d.* GEORGE L. HALL, Hon. Sec.

FRENCH GALLERY, 120, Pall Mall.—The FOURTEENTH ANNUAL EXHIBITION OF PICTURES, the Contributions of Artists of the French and Flemish Schools, IS NOW OPEN.—Admission, 1*s.*; Catalogue, 6*d.*

MR. MOREY'S COLLECTION OF MODERN HIGH-CLASS PICTURES IS ON VIEW at the Royal Exchange Fine Arts Gallery, 54, Cornhill. This Collection contains examples of Clarkson Stanfield—John Linnell—Peter Graham—Leslie, R.A.—Goodall, R.A.—Cooke, R.A.—Pickersill, R.A.—Lee, R.A.—Calderson, A.R.A.—Sant, A.R.A.—Erskine Nicol, A.R.A.—Le Jeune, A.R.A.—Ansell, A.R.A.—Frost, A.R.A.—H. O'Neill, A.R.A.—Pettie, A.R.A.—Yeames, A.R.A.—P. Nasmyth—Dobson, A.R.A.—Cooper, A.R.A.—Giles—Marley, P. Hardy—Eupre—Liddendale—George Smith—Gérôme—H. W. E. Davis—Baxter—Burgess. Also Drawings by Hunt, Cox, Birkin Foster, Duncan, Topham, F. Walker, E. Warren, &c.—Admission on presentation of address card.

ON SATURDAY, May 4, a READING will be given at the MARLBOROUGH INSTITUTION, Edwards Street, Portman Square, on behalf of THE BOYS' HOME and the GIRLS' HOME, for Destitute Children not convicted of Crime, by EDMUND MAURICE, Esq. and GEORGE WILLIAM BELL, Esq., at Three o'clock precisely.—Sir Thomas Tennison, The Lord Leader, Robert Browning; A Song for the Ragged Schools of London, Elizabeth Barrett Browning; How they brought the Good News from Ghent to Aix, Robert Browning; Iago and Cassio ('Othello,' act ii. scene 3), Shakespeare; Miss Jessie F. A. Reid (from the Conservatoire, Leipzig, Pupil of Professor Moscheles) will perform Harpsichord Lesson in 5 flat, Scarlatti, and Fantaisie Impromptu, Chopin, on one of Messrs. Collard & Collard's Grand Pianos; Dr. Marigold, Dickens.—Admission, 1*s.*; Reserved Seats, 2*s.* 6*d.* Tickets may be had at the Boys' Home, Regent's Park Road, N.W.; or at the Girls' Home, 22, Charlotte Street, Portland Place, W.

ROYAL POLYTECHNIC.—THE EFFIGY OF THE DEFUNCT, shown in BLUE BEARD'S CLOSET, the new Illusion of Professor Pepper and Mr. Thomas Tobin.—The Tower of London, by the permission of Messrs. Alnsworth and Cruikshank, with startling effects, musically treated by Mr. George Buckland.—A Temporary Star on Fire, in Professor Pepper's Lecture 'On Spectrum Analysis'—Alexandre's Original Ventriloquial Entertainment, with the Head of the Decapitated Speaking.—The Automatic Leonard—Dickens's 'Carol,' read by Mr. Cape—and Mr. King's Mechanical Paradoxes—are a few of the very attractive Entertainments provided for the Easter Holidays at the Royal Polytechnic.—*See the Public Press.*

## SCIENCE

*Transactions of the North of England Institute of Mining Engineers.* Vol. XV. (Newcastle, Reid.)

WE are drawing from our coal-pits more than 300,000 tons of coal on every working day, or nearly 100,000,000 tons per annum. To reach this fuel, so essentially necessary for our manufactures and our commerce, we are compelled to pierce our rocks to great depths. In some of our collieries the work of the coal-miner is carried forward at more than 2,000 feet of vertical depth from the surface, and the workings extend, horizontally, or nearly so, in varying distances, which sometimes exceed two miles from the shafts. The miner, in sinking to the bed of coal, has to pass through a variety of strata. Often his work—for such work—is sufficiently easy; but in some districts the hardest igneous rocks must be pierced. Sandstones, with sometimes treacherous quicksands, have to be encountered; then slaty rocks and clay deposits, often of the most unstable description, and from which, not unfrequently, floods of water are poured forth, tax to the utmost the "sinker's" skill. After years of labour and anxieties of no common order, the coal is "won." The seam is reached, and the long-hoarded treasure is spread out before the adventurer as the reward of perseverance: howbeit difficulties appear to thicken, as though Nature resisted man's invasion on her silent recesses.

The coal has been formed by a series of chemical changes, extending over ages, slowly operating upon vegetable matter. By solar power, in the Coal epoch as now, carbon and hydrogen were moulded into organize forms. Those forms—plants—were so by virtue of a law, which irresistibly compelled the inorganic particles to assume a beautiful organization. The wood, the leaves, the flowers, represented

equivalents of solar force. They lived and grew, accumulating the sun-powers, which came to them as light, as heat, as electricity, as chemical action; and by the virtue of life, these forces were controlled. The work of life was ended, and the slaves became the masters; those powers which were active in the work of organization now destroyed their own creation, and produced a disorganized mass, which eventually became a bed of coal. Buried beneath the superincumbent strata, which often accumulated in vast thicknesses, the decomposing influences still at work, produced new combinations of the elements which form wood and volatile compounds resulted, which were mechanically compressed by the weight of matter above the coal. The compounds of carbon and hydrogen ready to assume a gaseous form were chained till adventurous man breaks a link by his works, and then they are ready to destroy him, unless by the wand of science he can subdue them. Fire-damp (carburetted hydrogen gas) sometimes escapes slowly from the coal, and insidiously creeps upon the incautious miner; at other times it comes with sudden outbursts and takes the unguarded by surprise. When we consider that bands of men, working at great depths, in narrow passages, with, of course, either candles or lamps, must be continually abstracting oxygen from the air and pouring, as the products of respiration and combustion, carbonic acid into it, it will be evident that artificial means must be adopted to secure a healthful atmosphere in the colliery. Beyond this the colliery engineer has to study how to secure the removal of the fire-damp as rapidly as it is formed. The difficulties which surround coal-mining, it will be seen, are great; they are far more numerous than those which we have faintly indicated. Indeed, few men occupy positions of such extreme responsibility as colliery engineers.

There are in the United Kingdom considerably above 3,000 collieries, which have a value of more than 100,000,000*l.* sterling; and in these are employed about 320,000 men and boys. Therefore the colliery engineer has to protect this enormous property, and to guard those valuable lives, during the excavations which are necessary to give us the coal we require. The publication of the volume now before us is a pleasing proof of the full consciousness, by the mining engineer, of his responsibilities, and of his earnest study to avail himself, by the intercommunion of thought, of every suggestion springing up as the result of experience, and to examine with all care the proposed applications of science to his special industry. We find in this and the previous volumes almost every question which belongs to coal-mining examined with a degree of care which might be profitably studied by the members of far more ambitious societies. It would occupy too much space to particularize the subjects upon which papers have been read and discussions raised. Suffice it to say, that the questions of ventilation, whether by furnace, by steam-jet, or by mechanical appliances, have been most cautiously examined. The construction of safety-lamps of every description has been considered, and in the present volume we find a paper 'On a New Method of Indicating the Presence and Amount of Fire-Damp and of Choke-Damp in Coal and in Iron Mines,' by G. F. Ansell. The instrument in question is certainly one of the most pleasing applications of science to a practical end that we have for a long time met with. It is founded on the principle of *diffusion*, as demonstrated by the researches of Mr. Thomas Graham, and the instrument, used as an indicator, consists of a porous disc, or a membranous bag, through

which the carburetted hydrogen gas passes by diffusion, and then, by increasing the pressure on some mechanical arrangements, which need not be described here, an index indicates the presence of the fatal gas, and not merely the presence, but the per-centage quantity mixed with the air. Therefore, one of these instruments placed in any suspicious place in a colliery, being connected with any simple form of electrical indicator, would, when a certain point below that of danger was reached, ring a bell, or give any other signal, at the surface of the mine, so as to warn the miner of the danger. Or, by another form of the instrument, not larger than an old-fashioned watch, the colliery-viewer, or underground agent, can, at any moment or place, determine with chemical exactness the condition of the air. Surely such an instrument as this must prove of value, where the risks run are so many, and the disastrous results of fire-damp explosion so terrible. It is satisfactory to know that in our most important colliery-districts every facility has been afforded to Mr. Ansell to try his fire-damp indicator in the mines, and to explain its principles to the managers of mines.

It must not be supposed that the Institution of the North of England is the only one of its character. The South Wales Institution of Mining Engineers is equally active in promoting improvements in coal-mining, and the special meeting at Manchester, in July, under the auspices of the Lancashire and Cheshire Coal Association, proves that those to whom is intrusted the management of our colliery workings are fully sensible of the responsibilities of their position, and that they adopt the best means open to them for improving the system of coal-mining, and for reducing, as far as human care can do so, the casualties which appear to come upon us with increasing frequency, and certainly with more disastrous consequences.

## SOCIETIES.

ROYAL SOCIETY OF LITERATURE.—*March 27.*—Sir C. Nicholson, Bart., in the chair.—The Rev. J. W. Beaumont gave an account of Mount Athos and of the twenty monasteries clustered upon it, founded upon personal observation, during a considerable period spent in this peninsula. In the course of this paper he stated that the monastery called Vatopedi, which was founded by Theodosius and Arcadius, is the oldest in point of date—the majority of the other buildings not being earlier than the ninth and tenth centuries respectively. In structure all the monasteries exhibit a general similarity; each has a strong tower, as a place of refuge in case of attack, with a courtyard and the church in its centre; and the churches themselves are richly decorated with paintings, containing subjects supposed to be appropriate to the part of the sacred building in which they are placed. Each church has a cupola over the intersection of the nave and transepts. Many relics are still preserved, and exhibited on certain days, as the foot of St. Anne, some of the gifts of the Wise Men, and a portion of the wood of the True Cross. The monks, who at present number about 3,000, are divided into two classes, called, according as they provide separately each for himself, or live together under one rule,—idiorhythmic, or cenobitic. No meat of any kind is ever eaten on Mount Athos, and the discipline enforced is extremely severe. Mr. Beaumont observed that a visit to Mount Athos had peculiar interest, in that there alone could the monastic system of the Middle Ages be now seen in its full vigour.

*April 24.*—*Anniversary Meeting.*—The following officers were elected:—*President*, the Bishop of St. Davids; *Vice-Presidents*, the Duke of Devonshire, the Earl of Clarendon, the Bishop of London, Sir J. Boileau, Bart., Right Hon. Sir W. Erle, Right Hon. Sir F. Pollock, Bart., Sir H. C. Rawlinson, H. F. Talbot, the Dean of Westminster, and J. Hogg;

Council, W. H. Thompson, D.D., J. Evans, Sir P. Colquhoun, LL.D., E. Deutsch, Major-Gen. Dickson, N. E. S. A. Hamilton, Rev. T. Hugo, J. Hunt, Ph.D., For. Sec., C. M. Ingleby, LL.D., D. W. Nash, Sir C. Nicholson, Bart., Rev. E. Schnadhorst, J. G. Teed, Q.C., W. S. W. Vaux, Rev. M. E. C. Walcott, and Rev. J. Wright. *Treasurer*, J. G. Teed, Q.C.; *Auditors*, H. Wilmoughby and E. Foss; *Librarian*, N. E. S. A. Hamilton; *Foreign Secretary*, J. Hunt; *Secretary*, W. S. W. Vaux; *Clerk*, Mr. Ayres; *Collector*, Mr. G. A. Stretton.

BRITISH ARCHEOLOGICAL ASSOCIATION.—*April 24.*—Mr. H. S. Cuming, V.P., in the chair.—The Rev. W. S. Simpson exhibited, for the Dean and Chapter of St. Paul's, two volumes of autograph promises of subscriptions towards rebuilding the cathedral; containing, among others, King Charles, Prince James, Finch, Danby, Clarendon, Angelsey, the Bishops of London and Durham, the Archbishops of York and Canterbury and others.—Mr. Simpson also exhibited a volume of Hours, printed at Lyons, circa 1595, which contains a cut of "the measure of the wound" of Jesus Christ, to be used as a charm. The drawing is vesica-shaped, within a lozenge. The Chairman remarked that Agincourt gives the wound an oval form, and it was quite new as a charm.—Mr. J. T. Irvine exhibited two Roman "oyster-spoons" of bronze, discovered at Weston, near Bath, eleven feet below the surface.—Dr. Brushfield exhibited a leaden mercantile seal found in the walls of Chester; it is of the sixteenth century.—Three descriptions of different barrows, opened in Leicester (Barrow on Soar), the Isle of Wight and the Isle of Purbeck, were communicated by Mr. Thomas North, the Rev. E. Kell and Mr. Grover, and the products were exhibited. The first contained Roman glass and pottery; the second and third are British, and contain pottery.—Mr. Kettle exhibited some panel paintings on mounted canvas, from the Banqueting Hall of Loseley Park, Guildford. They are twenty in number, and seem to be overpainted with armorial bearings of the close of the sixteenth century on Italian arabesques of a slightly earlier date. Some of the arabesques also have been repainted, while others are of very pure and beautiful original designs.—Mr. Grover, in continuation from last meeting, gave observations on Early Christian Marks, and produced further examples; and read a letter from Mr. Lyons, with copy of Carausius' Memorial Stone.

STATISTICAL.—*April 16.*—Col. W. H. Sykes, V.P., in the chair.—The following gentlemen were elected Fellows: Mr. W. Fairley and Dr. W. B. Hodgson.—Dr. Guy read a paper 'On the Mortality in London Hospitals; and, incidentally, on the Deaths in the Prisons and other Public Institutions of the Metropolis.'

CHEMICAL.—*April 18.*—Dr. J. H. Gladstone, V.P., in the chair.—Mr. W. P. Beale was elected a Fellow.—Mr. J. Spiller read a paper entitled 'Observations on the Weathering of Copper Ores,' in which it was shown that a considerable proportion of sulphate of manganese, besides alum and blue vitriol, was formed during the slow oxidation under water of certain kinds of copper pyrites occurring in Devonshire.—Mr. E. T. Chapman described the results obtained by Mr. M. H. Smith and himself in effecting the Oxidation of the Acids of the Lactic Series, and also read a preliminary note 'On Limited Oxidation with Alkaline Permanganate.'—A paper, by Dr. F. C. Calvert, 'On the Presence of Soluble Phosphates in Cotton Fibre, Seeds, &c.,' was read.

INSTITUTION OF CIVIL ENGINEERS.—*April 16.*—T. Hawksley, Esq., V.P., in the chair.—The paper read was, 'On the Suez Canal,' by Col. Sir W. Denison.

ROYAL INSTITUTION.—*March 22.*—Sir H. Holland, President, in the chair.—'On the Various Modes of Flight in relation to Aeronautics,' by Dr. J. B. Pettigrew.

## MEETINGS FOR THE ENSUING WEEK.

- Mon. Zoological, 1.—Anniversary.
- Asiatic, 3.
- Actuaries, 7.—'Law of Mortality,' Mr. Makeham.
- Architects, 8.
- Society of Arts, 8.—'Music and Musical Instruments,' Mr. Hallah (Cantor Lecture).
- Tues. Antiquaries, 2.—Anniversary.
- Royal Institution, 3.—'Plato,' Prof. Blackie.
- Engineers, 8.—'Suez Canal,' Col. W. Denison; 'Optical Apparatus used in Lighthouses,' Mr. Chance.
- Wed. Royal Institution, 2.—Annual Meeting.
- Society of Arts, 8.—'Iron Ships with Zinc Sheathing,' Mr. Mackie.
- THURS. Royal Institution, 3.—'Ethnology,' Prof. Huxley.
- Linnean, 8.—'Crescentiaceae,' Mr. Miers.
- Royal St.
- FRI. Royal Institution, 8.—'Music of Speech in Greek and Latin,' Prof. Blackie.
- SAT. Royal Institution, 3.—'Ethnology,' Prof. Huxley.

## FINE ARTS

*The History of Architecture in all Countries, from the Earliest Times to the Present Day. Illustrated. By James Fergusson. Vol. II. (Murray.)*

With this volume Mr. Fergusson ends his long labour. The third and properly concluding portion of the series to which it belongs having been published five years ago, this one is thrust between, and follows, where, had convenience permitted, it should have gone before. In every sense the work, as a whole, is enlarged upon: the 'Handbook of Architecture,' which, in treating of ancient styles, contained about 1,000 pages and 900 engravings, is now supplanted by nearly 1,500 pages and 1,200 woodcuts. Newer matter has compelled larger views, so that many architectural provinces which were examined briefly in the 'Handbook' are now fairly treated. These views are not only more extensive and complete, but taken in a more liberal spirit and with less dogmatism than before. The labours of Messrs. De Vogüé, Street, Texier, Mouhot, and others, Col. Yule's researches in Ava, and the too scanty gatherings from China, with many other fresh springs of knowledge, have been profitably used.

As regards English-Gothic architecture, Mr. Fergusson makes progress; although never niggardly of admiration, he seems now to have turned to the subject with larger knowledge and better acquaintance, which, if not complete now, were unusually imperfect before. For example, on page 879 of the 'Handbook,' it is stated that "no attempt was ever made to vault the central aisle of a large (English) church during the Round Gothic or Norman period, all our great churches having been designed for wooden roofs, as is easily seen from the construction of the piers." A ripper conclusion is pronounced on page 21 of this volume, to the effect that "from a study of their plans we are led to conclude that their architects always intended that they (the English-Norman churches) should, or at least might, be ornamented with stone roofs." This amended conclusion has evidently been arrived at after study, although it is hard to see how any one who credited the architect of the nave at Peterborough with artistic insight could, even at a first glance, have imagined that he intended the vaulting-shafts to run into the ceiling in the ugly way they do, and devised the enormous piers which adjoin them for no greater office than to bear that wooden roof which was, doubtless, originally designed for temporary service only. It is probable that great ribs of stone were intended to spring from these vaulting-shafts. Such study of this subject has led to the mitigation of much of that pragmatic manner to which experts objected who were familiar with our author's treatment of Gothic architecture. We are glad, therefore, to say that this section has been profitably re-written.

Another section deals with architecture in Southern Italy. From thence we cross to Sicily, a remarkable section, that is not so fully treated as the subject deserves; and, further,



to a consideration of the use and origin of the pointed arch in Palestine. As with Gothic Art, the result of added knowledge has raised to enthusiasm the author's appreciation for Byzantine design. In fact, it is difficult to say which style of all he prefers. Doubtless the elegant Hindû manner, so nearly allied to Gothic as it is, has large claims on his sympathies. As to this, suffice it here that he shows good reasons for these feelings, and that the general reader who desires to familiarize himself with beautiful architecture cannot do better than listen to what Mr. Fergusson has to say about the style in question, and study with that astonishment which follows a comparatively new subject the remarkable illustrations he produces.

The Syrian inquiries of M. de Vogüé have not yet been wholly published; pending this, the account is valuable which is here given of the strangely preserved remains of the Christian cities of the Haraun as they stand,—apses, towers and arcades, just as they were when the builders fled before the Moslems in the seventh century, their wooden roofs only gone. They date from the fifth century; in many cases where, in that beautiful climate, the structures of so long ago remain better preserved than the convents and churches of Brabant which were desolated by the French Revolution. Their history and style remain even now but imperfectly known; before M. de Vogüé's researches were described, nothing could have been more meagre than those accounts which, strange to say, moved very little curiosity, although they spoke of things such as generally captivate the fancy—of cities deserted in the wilderness, of churches without worshippers, silent, yet hardly decayed. "It is very interesting to find that as early as the sixth century the architects were thoughtfully feeling their way towards those very principles of design which many centuries afterwards enabled the Gothic architects to produce their most successful efforts. The introduction of four windows over each great arch (the clerestory), and of a roofing shaft between each to support the beams of the roof, was a happy thought, and it is wonderful it is so completely lost sight of afterwards." In these churches are semi-domical apses with three windows, as in examples of the Romanesque style in France and elsewhere in the West; mosaics and pictures decorated these eastern extremities; we have triple porches and double aisles, the western pair of towers, even the gallery between them, and eastern vestiaries, and other signs that the Roman basilica had been, even in the sixth century, converted into a Christian church, complete in all its details, in a style of architecture as far removed from that of its classic prototype as was the mediæval Gothic itself. Thus, while stretching the point a little, writes our author.

The larger portion of the new matter this book contains has been given to Indian Architecture. The influx of successive races to the peninsula is traced. The snake-worshipping Nagas did not much of the architectural sort in India proper, but furnished some remarkable structures in Cashmere and Cambodia, remains of which still startle the traveller, and are among the wonders of the East. A most interesting but needfully incomplete chapter is devoted here to the last-named matter. The works of the Buddhists date from 250 years before Christ, and show gradual growth from the forms that were proper to wooden architecture to such as suited stone edifices. Architecturally, apart from the Buddhist styles, the buildings of the peninsula are to be classed as Dravidian of southern

India, Bengalee of the north-east, and that of the Jains, which still obtains and furnishes to the student one, if not the only, instance of living architectural art.

*Elements of Art-Criticism.* By G. W. Samson, D.D. (Trübner & Co.)

Dr. Samson's aim, as he writes, has been the production of a class-book for schools and colleges which should afford to the student the handiest means for becoming acquainted with the principles of Art, its formative developments being most in question. No such means has hitherto been offered to the minds of the youth of the United States, for whose benefit this work has been composed. Our author adds, what no one will deny, that if the same amount of training in the principles of Art were given in colleges as is awarded to the rudiments of language, metaphysics, political and moral philosophy, educated young men would be as well prepared to be useful leaders of opinion in one department as in the other. This training must, however, as we are bound to say, include some knowledge of and skill in the practical parts of Art, that extent of education being essential to mere recognition and comprehension of *form*—which may be called the exponent of the kind of Art in question, without which it is utterly ineffective. A man cannot be said to be educated in Art unless he can contrive, at least, to draw.

A book one-third the size would have been sufficient for general purposes. To those, however, who devote themselves ardently enough to Art there is ample material for thought in this book. It must be admitted, however, that such ardent persons are quite as likely to laugh at their friend's extraordinary blunders as to be grateful for his good intentions and zeal. In fact, this book is immoderately ambitious, and fails to hit the happy medium that might at once serve general and particular students. Conceive the astonishment of one among the latter class at the following summary of the merits of Sir E. Landseer: "The most admired of English landscape-painters, following Turner, however, is probably Landseer." Dr. Samson is evidently acquainted with the works of Sir Edwin, yet styles that artist a landscape-painter, and associates him with Turner! Again, the same reader might well be amazed at the aptitude of his teacher to confound the exercise of the technical mode of artistic expression with that of Art as a mental operation in which alone the latter has its intellectual value. This confusion is frequently, but not constantly, obvious, and nowhere more painfully evident than where the author treats of photography as a Fine Art, and as affording a field for the employment of the "highest genius and the amplest culture." This is a startling assertion, embodying more than the author gives to the art of engraving. The converse to this appears in his too frequent looking upon Art as peculiarly imitative and reproductive: its greater or less successes in these respects are, in truth, but secondary matters.

Further, as to the historical aspect of his subject, Dr. Samson is surely out of date when he repeats the old stories of Memline having served as a soldier, &c., and of Van Eyck as the inventor of oil-painting. Michael Angelo's reply was not effectual, as Dr. Samson says it was, to those "pretentious critics who disputed the power of modern sculpture to rival the ancient." "Privately executing a statue," repeats our author, "he broke off one arm, and concealed it in his room, while he engaged the gardener to bury the statue. After some

days, the gardener pretended to have found a buried statue; the critics gathered to the place, and saw it exhumed; it was cleaned and set up, and universally declared to be a matchless relic of ancient Grecian sculpture, the only regret being the lack of the right arm. When his opponents were sufficiently committed, Angelo brought out the fresh-cut arm, and showed, by the perfect fit of the fracture, that the two were made by the same, and that a modern hand." This is one of the commonest of stories, and not conclusive, even as told here, of anything more than the rashness of Buonarroti's critics, who could mistake his work for that of an antique sculptor. The value of their opinions depended upon their knowledge; what that amounted to, the story puts forward clearly enough. The great Italian demonstrated the ignorance of his antagonists, which doubtless was all he intended, not the equality of modern to antique sculpture, the respective values of which no one understood better than himself. To say (page 669) that the Counts of Flanders made the cities of the Low Countries illustrious, is absurd; but hardly equal in that respect to the declaration which follows, that Bruges "is now an important seaport of Belgium."

These seem to be examples of errors that are inevitable in the production of a book on so great a subject as this, by a man who must have devoted many of the best years of his life to Divinity. On the other hand, where the training of a D.D. subserved the logical ends of his task, and the clearness of a practised mind was more valuable than artistic knowledge, then, as in the scientific sections of this book, Dr. Samson has done admirably; indeed, he has done too well, for his book is too big for a class-book. This is said in face of slips which take away the breath of a reader, who finds, for example, Giotto and West bracketed in a category of geniuses. Merely literary errors, such as that copied from Stanley, to the effect that Nantes, instead of Nancy, is in Lorraine, need but to be pointed out for the reader's correcting pen.

#### FINE-ART GOSSIP.

A private view of the Society of Painters in Water Colours—also of the Institute of Painters in Water Colours—will be held this morning (Saturday). The public will find the doors of both Societies open on Monday.

So long ago as 1856, Parliament voted a considerable sum of money for the erection of a magnificent monument to the Duke of Wellington in St. Paul's Cathedral. The commission for this work was entrusted to Mr. A. Stevens, on the recommendation of Lord John Manners. We believe, on the authority of a statement by Earl Granville in the last session of Parliament, that a portion of the payment for this monument has been advanced to the sculptor, and that frequent and very earnest remonstrances have been addressed to that gentleman, urging him to complete this long-delayed task. About twelve months since, it was stated that Mr. Penrose, Surveyor to the Dean and Chapter of St. Paul's, had seen the models for the memorial, and found that "it promised to be a work of very great importance and singular merit"; also, that about the month of August then next to follow, these models would be in a fit state for inspection. We are not aware that anybody has since seen even the models for this design. Will any Member of Parliament inquire whether any further progress has been made with the work, and when it will be finished? The "explanations" that were given at the time to which we have referred were of so painful a character that, for Mr. A. Stevens's sake, we trust they will not need to be repeated in a similar form.

The richly-painted roof of the church of Southwold, which has been for some time under restoration at the hands of Mr. Phipson, has been

again displayed on the completion of the works. The design is a very careful copy of the original painting, which, although far gone, was in sufficiently good preservation to enable a transcript to be produced. The principals, pilasters, cornices, hammer-beams, and other members are picked out in various colours and patterns, the prevailing one being a chequered roll-moulding, in some parts red and white, in others red and black,—a very common ornament in the time of Henry the Seventh, the date of the roof itself. The panels, with the exception of those in the last bay to the westward, are blue, with gold stars. The western bay, under which the rood-loft originally stood, is more highly ornamented than the others, all the panels being filled with figures of angels holding scrolls or emblems. On the ten scrolls are inscribed portions of the song of Zachariah; the ten angels, which alternate with these, hold the emblems of the Passion. All the hammer-beams in the church are very beautifully carved with figures of angels; these were, until lately, much injured, by losses of heads, hands and wings. These members have been supplied. As to the general repairs of this edifice, the woodwork, clerestory windows, and battlements have been restored, a new four-light east window has been inserted, and other works have been executed, to the cost of about 1,700*l*. Much remains to be done.

An extensive and very interesting exhibition of the works of M. Ingres is now open in Paris, at the building which is part of the "Beaux Arts," and is entered from the Quai Malaquais. Here are nearly all the removable productions of this famous painter; also cartoons for his works in stained glass and mural pictures. Thus, he could not be better represented. On the whole, however, the visitor's conclusion is one of extreme disappointment in the value and thoroughly high level of his achievements. Some four or five pictures, such as 'La Source,' 'L'Odalisque,' the 'Apotheosis of Homer,' and at least one portrait, may take rank with any in their respective kinds; a few more are noble productions. Nevertheless, there are many, the majority, that do not sustain the reputation of this celebrated painter. To complete the series, pictures have been borrowed from the galleries of the Luxembourg, and may be said, as the works of a deceased painter, to be on their way to the Louvre; also we observe a considerable number of loans from churches and private gatherings; among the last, the Marcotte Collection contributes a great many charming sketches and studies of heads and figures, portraits and parts of pictures, in lead pencil on white paper. Few examples of the class surpass in delicacy, precision and correctness these beautiful studies. Among the pictures are 'Louis the Thirteenth offering his Crown to the Virgin,' 'Joan of Arc making her Vow,' 'Francesca di Rimini,' 'The Rescue,' 'Christ and Peter,' 'The Embassy to Achilles,' an early picture, and another of the same class; altogether, several hundreds of pictures and drawings.

The remodelling of the gardens of the Luxembourg, which caused so many expressions of regret and anger when it was first proposed, goes on actively. The results may be satisfactory, and even more valuable than the former condition of the place; at present, however, something like desolation reigns on this famous site. Big trees may be seen to sail slowly along, on railways that bear them, roots and all, from the spots of their original standing to others that are proposed according to the new plan. While spring clothes the boughs, there is not a blade of grass beneath them. Deep trenches are being dug about the larger trees; the excavated earth is removed and fresh soil deposited in its place. This goes on all over the garden.

#### MUSIC AND THE DRAMA

**PHILHARMONIC SOCIETY.**—Conductor, Mr. W. G. CUSINS.—On May 6, BEETHOVEN'S GRAND CHORAL SYMPHONY, composed expressly for the Society, will be performed.—Principal Vocalists: Madame Ruessdorf, Madame Pater-Whitlock, Messrs. Cummings and Pater.—Reserved Seats, 25*s*. each; L. Cock, Addison & Co., 63, New Bond Street. By order, STANLEY LUCAS, Secretary.

**MUSICAL UNION.**—TWENTY-THIRD SEASON.—On TUESDAY, April 30, at a Quarter-past Three. Mlle. Mehlig, Leopold Auer, and the Brothers Thera (pianists, from Pesth), are engaged, with Ries, Goffrie, Daubert, Giaroudi, Lazarus, Barret, Hutchins, Stenden, and Harper. Set-off in 1*st* divertimento, Mozart; Trio in E, Op. 83, Hummel; Solo Violin, L. Auer; Quintett in E flat, with Wind Instruments and Piano, Beethoven; Andante and Pastourelle Maudslayi, Then, for the Pianoforte.—Visitor's Tickets, Half-a-Guinea, to be had of Lamborn Cook & Co., Olivier & Co., Bond Street; Schott & Co., Ever & Co., Regent Street; Austin, at St. James's Hall, and Ashdown & Pary, Half-over Square.—Members whose Tickets have not been sent are requested to give notice at the Entrance, Regent Street; or in writing to J. Ella, Director.

**THE ROYAL SOCIETY OF MUSICIANS OF GREAT BRITAIN.**—Instituted 1738, Incorporated 1789, for the Support and Maintenance of Aged and Indigent Musicians, their Widows and Orphans.—Patroness, Her Majesty the Queen.—THE ANNUAL PERFORMANCE of Handel's MESSIAH in aid of the Funds of the Society, St. James's Hall, FRIDAY, May 3, at Eight o'clock. Miss Louisa Frye, Miss Robertine Henderson, Madame Talbot Cherer, Madame Pater-Whitlock, and Madame Saindon-Dalby; Messrs. W. H. Cummings, Pater, Wallworth, and Weiss. Principal Violin, Mr. J. T. Willy; Trumpet Obligato, Mr. T. Harper; Organist, Mr. E. J. Hopkins. Conductor, Prof. W. S. Bennett, Mrs. Doc.—Balcony Stalls, 10*s*. 6*d*.; Tickets, 5*s*. and 3*s*. By order, Lisle Street, W. STANLEY LUCAS, Secretary.

**MISS AUSTIN'S FIRST MATINEE MUSICAL.** at the Hanover Square Rooms, on TUESDAY NEXT, at Three o'clock precisely. Vocalists: Miss Rose Herse, Miss Austin, Mr. W. H. Cummings, and Signor Clabbe. Pianoforte, Madame Arabella Goddard and Signor Tito Mattel. Violin, M. Saindon. Conductors: Messrs. Benedict and Deacon.—Reserved Seats, Half-a-Guinea. Unreserved Seats, 7*s*. 6*d*. at Olivier & Co.'s, 19, Old Bond Street; and Miss Austin, 65, Westbourne Park Road.

**THE LONDON GLEE AND MADRIGAL UNION** (established 1838, Director, Mr. Land—Miss J. Wells, Miss Eyles, Mr. Baxter, Mr. Coates, and Mr. Wynn—) to announce their Ninth Annual Series of THURSDAY AFTERNOON GLEE, MADRIGAL, and OLD BALLAD CONCERTS, at St. James's Hall, commencing THURSDAY NEXT, May 2.—Soloists, Misses M. Mehlig, Mlle. Mehlig, the St. Cecilia Choral Society. Band of Sixty from the Royal Italian Opera, &c. Conductor, Mr. C. J. Hargitt. Beethoven's rarely-heard Cantata, 'The Chorus,' and 'The Praise of Music' (in Six Movements). The Chorus, Cantata, Piano, Mlle. Mehlig. Overture to 'Ermont,' New Cantata, 'To Schiller,' and Overture to 'Struensee' (Merzbach). New Songs by Reichardt, Hargitt, &c. Ballet and Chorus, by Gounod (first time in London).—Stalls, 10*s*. 6*d*. and 7*s*.; Balcony, 7*s*. and 5*s*.; Area, 3*s*.; Back Balcony, 2*s*.; of L. Cock, Addison & Co., 63, New Bond Street; Addison, 210, Piccadilly Street; Chappell, 50, New Bond Street; Olivier, 19, Old Bond Street; Keith, Prowse & Co., 45, Cheapside; and at Austin's Ticket Office, 23, Piccadilly.

**MR. WALTER MACFARREN'S THREE MATINEES.** Hanover Square Rooms, May 18, June 1 and 15.—Violin, M. Saindon; Violoncello, Signor Piatini; Pianoforte, Mr. Walter Macfarren. Subscription, 15*s*.—3*s*.; Unsubscribed Terrace, N.W.

**DRURY LANE.**—Easter Monday has been signalized this year by the production of an Easter piece. It is a comedy-drama, in four acts, written by Mr. Andrew Halliday, and entitled 'The Great City.' The primary design of the new play was evidently, as we have already stated, to furnish opportunity for the introduction of some striking pictures of metropolitan localities from the pencil of Mr. William Beverley. Mr. Halliday, in carrying out this intention, has supplied the management with a dramatic romance, not without interest, and for the most part ingeniously conceived and arranged. That it is slightly wanting in probability may be due to its romantic character; but it is sufficiently realistic to satisfy those who desire that the actual life of London should furnish the materials of the action. We have, accordingly, an orphan heroine, who turns out to be the daughter of a rich convict, whose ambition it has been that his child shall be a lady; and a profligate member of parliament, who had been a stock-broker's clerk, and had forged a will in his own favour, thus disinheriting his employer's son, who is, of course, the young lady's lover. The convict had been a porter in the stock-broker's service, and had been a concealed witness of the clerk's doings, and now meeting him when member of parliament, and learning his designs upon his daughter, whom he wishes to compel into a marriage, resolves to checkmate him if possible. Having made himself known to his child, he returns to the Jolly Beggars' Club, of which he is a member, whither he is followed by his daughter, the M.P. and the lover. One object of Jacob Blount, M.P. (Mr. Cowper) is to get poor Mog (Mr. W. McIntyre) arrested as an escaped convict, but in this he is baffled; another is, to get possession of the will which Mog has deposited behind the panelling of a ruined empty house; but in this he is anticipated by Mendez, an old Jew, whose daughter he has ruined, and who produces the document at the fated moment, when most damaging to Blount's inter-

ests. Blount endeavours to escape from the consequences of all this in a railway carriage, which gives occasion for a set scene realizing Frith's picture of 'The Railway Station,' on which the curtain finally falls. This scene failed to be so successful as was expected; it was exceeded in interest by that of the Charing Cross Hotel and Waterloo Bridge by gaslight, in which latter a Hansom cab and horse drove on the stage, to the almost hysterical delight of the audience. The part of Edith, the heroine, was charmingly sustained by Miss Madge Robertson; and the whole performance, notwithstanding some hisses, may be regarded as successful.

**LYCEUM.**—Mr. Fechter still depends on 'The Duke's Motto,' but has added to his repertoire a new ballet, entitled 'The Roused Satyr,' in which M. Espinosa appeared on Monday, after an absence of about five years. His grotesque dancing was ably assisted by Mlle. Sophie and an effective corps de ballet. Their efforts were fully appreciated by the audience.

**OLYMPIC.**—The Easter piece here is a burlesque by Mr. Burnand, entitled 'Olympic Games.' The action is that taken by Venus and Mars in regard of the rights and interests of Vulcan, in which the vigilance of Chanticleer was so signally displayed; and on this a superstructure of fun and pun is reared, which, with the aid of splendid scenery, rich dresses and humorous songs, serves to bewilder and entrance the audience.

**STRAND.**—A new burlesque was produced here on Saturday, by Mr. William Brough, and entitled 'Pygmalion; or, the Statue Fair.' Mr. Brough has wisely looked at his subject on the poetical side, and, whatever extravagance he may have been guilty of in his dialogue, has given to the outline and structure of his piece a decided form of beauty. His sculptor is one who neglects all for the sake of his art, and by his disregard of female beauty provokes the wrath of Venus, who missions Cupid to wound him with a charmed arrow while asleep. When he wakes, his eyes open on his unfinished statue, with which he is at once enamoured. Praying to Venus either to animate the image or to send him a living substitute for it, his first request is granted; but the marble beauty is without a heart. Psyche, however, takes pity on the disappointed artist, and inducing Statue Fair to kiss her, breathes through her lips a human mind. The action is spiritedly illustrated by the *artifices* on this establishment. Miss Raynham as *Pygmalion*, Miss Ada Harland as the *Statue*, Miss Ada Swanborough as *Venus*, Miss Newton as *Psyche* and Miss Eliza Johnstone as *Mopsa*, a serving-maid, were all that could be desired in these parts. On the main fable an inferior plot is made to supervene, which may, in fact, be treated as a comic underplot, and in which the parts are played by males. It relates to *King Astyages* (Mr. Charles Fenton), who has a daughter, whom he would in spite marry to an artist, or some such low person. He selects *Comelynes* (Mr. D. James), an apprentice of Pygmalion, who discards poor Mopsa, the maid-of-all-work, for the Princess *Mandane* (Mr. Thomas Thorne), whom subsequently he forsakes for the goddess Venus. Mr. H. J. Turner also has a part, that of *Harpagus*, a general, which he contrives to make amusing. The music has been well selected by Mr. Frank Musgrave, and includes an original piece with a cymbal accompaniment, eminently classical in character. The scenery, by Mr. Charles Fenton, is of remarkable beauty.

**ADELPHI.**—On Monday a musical drama was produced, entitled 'Garibaldi in Sicily.' The songs, which are good, have been contributed by Mr. Sawyer, and the music to them by Mr. J. L. Hutton and J. G. Calcott. Palermo is the scene of action. Garibaldi, the night before the attack on the garrison, has to make his escape in the disguise of a monk, and is afterwards exhibited in his red shirt as heading the insurgents. It is a mere framework for the introduction of the duets and airs, which are certainly pleasing. A new farce, called 'A Fretful Porcupine,' succeeded, in which Mr.



J. Clarke appeared as *Tracey Toogood*, and Mr. J. G. Taylor in a small part, that of a groom, which failed to bring out the actor's peculiarities. Mr. Clarke also appeared as *Blinker*, in 'Lost in London,' in place of Mr. Toole, who is absent in the provinces.

**SADLER'S WELLS.**—Mr. W. H. Swanborough has undertaken the management of this theatre for the summer season, and commenced on Saturday with a new version of 'Rip Van Winkle,' in which Mr. Charles Rice enacted the character of the drunken hero, and succeeded in making a favourable impression on the audience. A *ballet diversissement* followed, in which Mdlle. Tessy Gunniss and M. Richarde distinguished themselves by some vigorous and elaborate dancing, which was enthusiastically received. The performance concluded with a revival of the burlesque of 'Aladdin,' most gorgeously mounted, the dresses and scenery being brilliant. Nor was it less powerfully acted. Mr. Walter Searle, new to London, appeared as the widow *Teakay*, and manifested such a power of grimace, and so much command of the odd and extravagant, that he must become suddenly and extensively popular. Mr. Robins as the *Sultan*, Mr. Bellair as the *Vizier*, and Mr. F. Barsby as the *Abonazar*, exhibited their usual talents as burlesque performers; and Miss Louise Laidlaw as *Aladdin*, Miss Ada Melville as *Pekoe*, and Miss Florence Eveleigh as the Princess *Badroulboudour*, gave promise of merit which will hereafter enable them to acquire a more extended reputation. Mr. Swanborough has commenced his campaign with so much spirit that in all probability he will command success.

#### MUSICAL AND DRAMATIC GOSSIP.

*Her Majesty's Theatre* is to open to-night with 'Le Nozze,' cast as it was last year. 'I Lombardi' is to be given on Tuesday.—Signor Verdi's tortured 'Un Ballo in Maschera,'—how much tortured will be best felt on comparing the music with that of M. Auber's 'Gustave' on the same story,—was the opera at the Royal Italian Opera on Tuesday. A new *Oscar*, Mdlle. Leonora Nau, daughter of the songstress who first sang in M. Auber's 'Lac des Fées,' appeared, of whom we may speak on another day.

For the second *Ballad Concert* of Messrs. Boosey, held on the anniversary of Shakespeare's birth, in addition to a well-selected set of single ballads, some accredited past settings of Shakespeare's words were duly to the day performed. Should such a celebration, or Shakespeare Selection, be repeated, might it not be as well to look into Mr. G. Macfarren's Shakespeare past songs, published, years ago, in Novello's *Glee-Hive*? Though they are not devoid of crudity, some of them, as we distinctly recollect, have more feature and idea than much of the namby-pamby, or ugly foreign manufacture, foisted on the public at the time present.

Mr. Halle's Recitals are this year to be miscellaneous, and will include a new feature—all the Sonatas with *violinello* of Beethoven and Mendelssohn. In these he will be joined by Signor Piatti.—Mr. Ella announces for his season, Frailein Mehlig, M. and Madame Jaell, Herr Grütz-macher, a Leipzig violoncellist (who, we believe, till now has not been heard in this country), that most satisfactory French violoncellist M. Jacquard, and M. Antoine Rubinstein. We shall be glad to hear the superb Russian pianist again, who, till now, has had too scanty justice awarded to him in England,—assuredly one of the most commanding artists of his class in Europe.

Spohr's Overture, Op. 126, "in Ernsten style," and Mendelssohn's 'Lobgesang,' were performed this day week at the Crystal Palace Concert.—To-day Madame Arabella Goddard will play Mr. Benedict's new Piano-forte Concerto. These excellent meetings are now over for a while. We cannot see clear reason why entertainments so excellent, and so obviously increasing in attraction, as these Saturday meetings, should be discontinued.

A Choral Festival, of 5,000 voices, under the direction of Mr. G. W. Martin, will be held at the Crystal Palace on May-Day, Wednesday next.

There is to be a choral festival next month in Peterborough Cathedral.

There is to be a concert shortly, devoted to the charming glees of Bishop. No English music is better than some of these.

Miss Gabriel has completed another *opera di camera*, with the biting title of 'The Lion's Mouth,'—of course a legend in Venice.

The statement in the *Orchestra* that Mr. A. S. Sullivan is a candidate for the conductorship of the Liverpool Philharmonic Society is a mistake. He was applied to on the occasion of the last election—as were half a score of more experienced conductors—with a mercantile disrespect of artistic feeling, on which we commented at the time. No gentleman would "bid low" to get the place. We are in case to add that Mr. Sullivan declined an invitation to conduct his own Funeral Overture at a late concert there, with the express purpose of avoiding the pretension of competition or solicitation. If his name has been discussed in the Committee a second time, it is on no argument of his own.

It is worth noticing that the church-music in the Welsh bridal-scene by Mr. John Thomas bids fair to become an established feature in Welsh weddings, having been the other day performed, with

Harp and pipe and symphony, on the occasion of the marriage of one of its original singers at Liverpool. This may be here fairly mentioned, because the idea of the *Cantata* originated with the musician, and not the rhymester employed to carry out his idea. It will be performed in London during the season.

Two very young organ-players, the brothers Le Jeune, are making some stir in our world of music. The difficulty attending all such exhibitions lies in the fact that they must be disadvantageously heard—either in an organ-builder's factory,—which every one knows to be a place crowded with structures and fragments, and necessarily devoid of any acoustic properties (factory differing from factory, moreover, in the devices and desires of the leviathans played on),—or in a church, which can hardly be accepted as a fitting place for purely executive instrumental performances. Really, seeing all that is done to support and assist and attract by art of music in this "modern Babylon," some one or other of our concert-rooms might reasonably include a respectable organ (to put the plea modestly) for the use of "reciters." Nothing of the kind exists in London. The instrument in Exeter Hall (wisely purged and quickened and put to rights since Mr. Costa was made conductor of the *Sacred Harmonic Society*) is merely an instrument of accompaniment, as capital old Schneider found, to his cost, when he was prevailed on to give an organ performance there, in conjunction with the Cologne singers. Of the organ at St. James's Hall it would be puerile to say a word. The organ at the Hanover Square Rooms has vanished, in favour of a mirror. It was a poor, wheezy little machine; and well do we recollect how Mendelssohn, when "commanded" by the Prince Consort to exhibit it, laughingly said, "I took the fugue of Bach (B. A. C. H.) on the letters of his name: how weak (for Bach) that is! but what can one play on such a miserable instrument?"

We are informed that Herr Molique's best violin—a Stradivarius of great value—was not among the instruments disposed of the other day by Messrs. Puttick & Simpson, but is in the hands of a friend of his for sale. We shall be happy to do our part in promoting this by taking charge of any applications on the subject. There is, also, a violoncello of less value at the service of a purchaser.—It is announced that Herr Ernst's violin, a grand Stradivarius, is now in the Parisian market. Apart from their intrinsic excellence, tradition clings to all the great instruments which have been handled by great virtuosi.—To descend many stories lower, we have read in provincial papers that the confident person who announces himself as Paganini Redivivus is about to lecture, if he have not already been lecturing, with illustrations, on the great Genoese player and his peculiarities. Where are the limits to mortal modesty!

The last *Gazette Musicale* advertised that M. Gounod's 'Romeo et Juliette' was "irrevocably" to come out on the Tuesday of this week.

'Hamlet,' a grand opera by M. Ambroise Thomas, is to be brought out at the Grand Opéra of Paris during the next winter. The *Ophelia* is to be Mdlle. Nilsson. The *Ophelia* of Ophelias that might have been was Mdlle. Jenny Lind.

Madame Vandenhuevel-Duprez, whose career on the opera stage has only been prolonged by most exquisite art (the original meagreness of her physical powers considered), is now, we read, about to retire from the theatre, and to devote herself to tuition. Had she not been her indomitable father's daughter, thus perfectly trained to make the best use of imperfect means, she could never have presented herself in the theatre.—There is to be a revival of 'L'Étoile' (in which she was the original *Catherine*) at the Opéra Comique, with the introduction of all the music which Meyerbeer added when the opera was transmogrified by him for the use of the Italian stage.

M. Offenbach is writing two new operas, or operettas,—'La Biche au Bois' for the Porte-St.-Martin theatre, and afterwards for the same theatre a four-act (opera?), 'Panurge.' We can recall in music nothing like such violent fertility as this.

Signor Rossini's 'Stabat' has been the great resource of the Parisian Passion Week. A fervent person, says the *Gazette Musicale*, has arranged a serviceable pot-pouri "Requiem" out of the master's compositions.

*Il Trovatore* gives the name of a new opera, 'Elvira da Fiesole,' by Signor Bertini, a Sicilian master, as having been lately produced in Palermo.—The same journal states that news has arrived from St. Petersburg that Signor Graziani has undertaken the management of the Italian Opera in Moscow during the coming season; and further mentions that our countryman, Mr. Vernon Rigby, has been well received in 'Don Pasquale' at Copenhagen. Signor Tamberlik has been singing in 'L'Africaine' at Madrid; Signora Vanceri, a countrywoman of ours, in the same opera at Genoa.—At that "superb" town, we learn from *La Scena*, a grand orchestral classical concert has been given at the Teatro Paganini, with a programme so oddly composed as to be worth transcribing: it comprised an Overture by Signor Mazzucato, an unaccompanied chorus by Halévy, Mendelssohn's 'Midsummer Night's Dream' Overture (encored), M. Gounod's 'Ave Maria,' and Herr Wagner's 'Tannhäuser' March, which was "frantically encored" (sic). 'Don Giovanni,' on the other hand, produced in the same town, has been rejected as antiquated.—To judge from a bird's-eye view of Italian papers, Signor Rossini's operas are returning into a favour from which they should never have been displaced. We read of his 'Matilda di Shabran,' 'Otello,' 'Semiramide,' being given; and at Trieste 'L'italiana,' in which a new tenor is said to have distinguished himself. We wish we could believe in the coming of new Italian singers capable of dealing with Signor Rossini's music.—Madame La Grun has been singing the lovely part of *Desdemona* at Paris with success.—A new theatre is to be built at Messina.—We are now told that the sisters Doria will return to England in June.

We have accounts from New York of a thriving society of Orphéonistes there, conducted by Mr. Jerome Hopkins.—The pianofortes of Messrs. Chickering, the leading American builders, which are in the Paris Exhibition, are spoken of with high praise.—There is obviously no want of musical interest and capacity in "the States"; and though, owing to the suddenness of their birth, the mixed nature of their parentage, and the inevitable caprices of their education, it develops itself queerly, no one of the next generation need be surprised should the New World be the scene of some remarkable manifestations in our art.

Herr Abert has been appointed to the chapel-mastership of the Court of Wirttemberg.

A new five-act play, 'La Vie Nouvelle,' by M. Paul Meurice, has been successfully produced at the Odéon; at the Vaudeville, a four-act comedy, 'Les Souvenirs,' by M. Adolphe Belot.

A new weekly French musical journal, *Le Courrier Musical de Paris*, has just appeared.

It is advertised that the Lyceum Theatre is to be let at Christmas.

We perceive by the last number of the *Choir* that

one of the most sterling amateurs this country has ever possessed, Mr. George Farquhar Graham, died, at Edinburgh, on the 12th of March, aged seventy-six. We are here told that he never had any regular musical instruction; yet that he obtained a deep and clear insight into the secrets of the art, his 'Essay on the Theory and Practice of Musical Composition' (a reprint, with additions, of an article in the seventh edition of the *Encyclopædia Britannica*) sufficiently demonstrates. He had both patience and tact in collection, a justice in observation and comparison less common than it should be, and conveyed what he had to say in a clear, gentlemanly style. There is nothing of their kind better than his Notes to Wood's 'Songs of Scotland.' He deciphered the curious Skene manuscript, so largely discussed; he was an expert violin-player; in brief, he was a thorough-going man, liberal (as we have reason gratefully to record) of courtesy and encouragement to all sincere lovers of music younger than himself. Unless we are mistaken, he had much to do in the formation of the talent of another very remarkable Scottish amateur, Mr. John Thomson, whose opera 'Herrmann,' containing sound and graceful music, was performed at the Lyceum Theatre some thirty years ago or more, after Mr. Loder's 'Nourjahad' and Mr. J. Barnett's 'Mountain Sylph.'

#### MISCELLANEA

*Inhabited Lake-Dwellings.*—This method of defence existed until a very late period in Ireland. The following notes from Shirley's 'History of Farney, Co. Monaghan,' will perhaps be interesting. Speaking of *Crannoges*, the Irish Celtic name for these lake-dwellings, Shirley says, p. 93, n.:—"This was the universal system of defence in the North of Ireland. Thus one Thomas Phettipiece, in his answer to an inquiry from the Government as to what castles or forts O'Neil hath, and of what strength they be, states (May 15, 1567), 'For castles I think it be not unknown to y<sup>e</sup> honors he trusteth no point thereunto for his safety, as appeareth by the raising of the strongest castles of all his countreys, and that fortification that he only dependeth upon is in "sartin freshwater loghes" in his country, which from the sea there come neither ship nor boat to approach them, it is thought that there in y<sup>e</sup> said fortified islands lyeth all his plate, w<sup>ch</sup> is much, and money, prisoners, and gages; w<sup>ch</sup> islands hath in wars tofore been attempted, and now of late again by y<sup>e</sup> Lord Deputy there, Sr Harry Sidney, w<sup>ch</sup> for want of means for safe conduct upon y<sup>e</sup> water it hath not prevailed.'" Concerning the excavation of the *Crannog* of Lisnisk, "the Iland Ever McCooley's house," he says, "Seven feet below the present surface of the earth in the little island of Lisnisk, and two feet below the present water-level of the lake, a double row of piles were found sunk in the mud; they were formed of young trees from six to twelve inches in diameter, with the bark on; the area inclosed by these piles, from which we may judge of the size of the house, was sixty feet in length by forty-two in breadth." "Vast quantities of bones of animals were also found, relics of the feasts of the chiefs of Farney. We may also notice in this place the discovery of various ancient Irish relics in a small island in the lake of Monalty, not far from Lisnisk, particularly a canoe or boat formed out of one piece of oak, measuring twenty-four feet in length, besides stone and bronze celts, and hunting spears, and various other instruments, such as bronze needles and pins, &c. The largest house of this description in Ireland is said to have been on an island in Lough Allen (co. Leitrim); it was the residence of Mac Anaw (now Forde), one of O'Rourke's sub-chieftains." Further information with regard to the Celtic lake-dwellings of Ireland may be obtained from 'The Annals of Ireland,' by the Four Masters, under the years A.D. 1246, 1436, 1455, 1512, 1560, 1601, where *Crannoges* are mentioned; 'The Tribes and Customs of Hy-Many,' p. 63, n. (Irish Arch. and Celtic Soc.); and Wilde's 'Catalogue of the Royal Irish Academy.' C. S.

TO CORRESPONDENTS.—H. A. S.—A Member of the Chorus—H. H.—received.

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2 Sauce Ladles.....	5 0	8 0	8 0	9 0
1 Gravy Spoon.....	6 6	9 0	10 0	11 0
2 Salt Spoons, gilt bowls.....	4 0	4 0	4 0	4 6
1 Mustard Spoon, gilt bowl.....	7 6	2 0	2 0	2 3
1 Pair of Sugar Tongs.....	2 6	3 6	3 6	4 0
1 Pair of Fish Carvers.....	1 4 0	1 10 0	1 10 0	1 10 0
1 Butter Knife.....	2 0	4 0	6 6	6 0
1 Soup Ladle.....	10 0	12 0	16 0	17 0
1 Sugar Sifter.....	3 3	4 6	4 6	5 0
Total.....	9 19 0	13 9 0	13 9 0	14 17 3

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